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ABSTRACT

The author has attempted to organize the many materials to be found on doll collecting into a course which will provide a foundation of knowledge for appreciating and evaluating old dolls. The course has been divided into sessions in which old dolls will be studied by type (images, idols, and early playthings; child, doll, and social realities; wooden dolls; wax dolls; papier mache and composition; china and parian; bisque dolls, cloth dolls; celluloid, metal, leather, and rubber dolls; and doll art in America) in basically the same chronological order in which they achieved popularity in the marketplace (1800-1925). The instructor is urged to employ a variety of teaching strategies in the presentation of the material. A mixture of lecture, slides, show and tell, and much student participation is encouraged. Handouts are provided which can be given to students at the end of each session. Brief annotated bibliographies appear at the end of each chapter, as well as a selected bibliography at the end of the course. The course has been designed to introduce the beginning doll collector to the techniques employed in the manufacture of old dolls, to help the novice identify a doll of excellent artistic merit, and to acquaint the collector with some of the better known names in doll making. (Author/BP)

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ABSTRACT

DOLL COLLECTING

A Course Designed for the Adult Education Student

By

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B. A. Hunter College, 1946
M. A. William Paterson College, 1963

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A Project Submitted in Partial Fulfillment of
The Requirements for the Degree of
Doctor of Education

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ABSTRACT

Statement of the Problem.

Collecting old dolls as a hobby began in the 1920's. Since that period, the number of doll collectors has grown steadily. In the 1970's, doll collectors comprise one of the largest hobby groups in the United States. The United Federation of Doll Clubs incorporated in 1949 now lists more than 200 affliated clubs on its roster. There are about 5000 members in the Federation. However, old dolls are collected by thousands of men and women who have no formal club affiliation.

As the interest in collectable antique dolls grew, a sizeable amount of literature was written about the subject. Some of these writings were carefully documented by painstaking research on the part of their authors; however, many documents appeared on the scene which had little, if any, really useful information.

The writer of this paper has attempted to organize this proliferation of materials into a course which will provide a foundation of knowledge for appreciating and evaluating old dolls.

Methodology.

The writer has divided the course into sessions in which old dolls will be studied by type in basically the same chronological order in which they achieved popularity in the

marketplace. The main period covered is 1800--1925 as dolls manufactured during this time span are still available to today's collector. One session will be devoted to the modern doll artist in America.

The instructor is urged to employ a variety of teaching strategies in her presentation. A mixture of lecture, slides (enclosed with the course lectures), show and tell, and much student participation is encouraged. Handouts are provided for the students at the end of each session. Brief annotated bibliographies appear at the end of each chapter, as well as a selected bibliography at the end of the course.

Application.

This course has been designed to introduce the beginning collector to the techniques employed in the manufacture of old dolls, to help the novice identify a doll of excellent artistic merit, and to acquaint her with some of the better known names in doll making.

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INTRODUCTION

Statement of the Problem

Background.-- Man is a creator. Since the dawn of history he has recorded the story of his times in idols, effigies, paintings, and sculpture. From the early scratch paintings on the walls of caves to the sophisticated video tapes of today, the need to tell his story has remained constant, a peristent link with his ancestors which distinguishes him from all other forms of life.

It is difficult, if not impossible, to ascertain just when early idols were placed in the hands of a young child to be used as playthings. Small effigies and puppets may have been consigned to the young when adults had finished using them in fertility rites, rain prayers, and other religious situations. Historians do not believe dolls were made specifically as playthings in the very earliest periods of man's development. Such artifacts can be many things to many people. Archeologists typically ascribe religious significance to any artifact even remotely resembling a doll. Anthropologists, archeologists, and historians also use them to facilitate instruction, while artists use them as a communications medium. Collectors find in the dolls aesthetic pleasures, stories of cultural growth, and a means of investment. Their theraputic value to the adult in these pressure-ridden times is often of great significance.

Doll collecting as a hobby for adults evolved in the early 1920's. Over the half century which followed, growth of the hobby has been rapid, until, at present, "dollers" are recognized as the second largest hobby group in the United States.

The United Federation of Doll Clubs was incorporated June 23, 1949 under the Member Corporations Law of the State of New York. Currently there are 209 clubs in the Federation totaling well over 5000 members. Federation is divided geographically into fifteen regions each having a Regional Director. An International Director-at-Large informs members about the activities of sister clubs world-wide. All members of Federation, both active and associate, receive the quarterly magazine, Doll News. Contributors are experts in the field. Each issue is a miniature reference book on dolls. In addition to the incorporated clubs, many informal doll study groups exist. The serious student of dollology is not just a collector, but a historian, often a detective, and in the case of the project to follow, a teacher.

Rationale.-- In today's world many people are earning a living from the arts. However, in the rush to place career orientation and preparation into the schools at all grade levels, very little is done to legitimatize the arts as a curriculum base. It is incumbent upon the curriculum writer to integrate courses of study with suitable materials related to the arts not only as hobbies, but as a means of earning a livelihood.

While it is a fact that we are living in a society in which most consumer goods are mass produced, and as a consequence often poorly designed and constructed, there is a growing segment of craftsmen dedicated to the production of quality merchandise worked in time-honored methods. These modern-day artisans working in clay, wood, leather, and stone deserve a place in our career education programs for both children and adults along with such studies as auto mechanics, oceanography, and data processing. As we watch today's potter at his wheel, we can see first-hand the renaissance of the old art forms. Likewise the contemporary doll artist painstakingly creating dolls of superlative beauty is another of this growing army of masters of the arts.

The study of the doll as an art form has been a source of fascination to the writer for many years. Her membership in, and subsequent presidency of the Dollology Club of Washington, D.C., has resulted in meetings with dedicated researchers and authors in the field. The history of doll manufacture has been carefully pieced together through the tireless efforts of such people as the Coleman family, Ruth and R.C. Mathes, Luella Hart, Clara Fawcett, and Pat Schoonmaker. In order to have optimum value as an educational tool, this vast growing storehouse of information required categorizing, simplifying, and organizing in such a manner that it could be presented as a course.

In the fall of 1971, the writer offered her first course in doll collecting through the Montgomery County, Maryland Adult Education Department. Entitled "Delving into Dollology," the course was advertised as "A lively series of three slide-lecture programs covering the Golden Age of Dolls from 1850-1900." In the Spring of 1972 the course was offered again in an expanded version of five sessions. The voluminous amount of information available made it difficult to condense and package the knowledge into the expanded version. As a result of the courses, the writer established that the adult collectors, many of whom were dealers in antiques, were primarily interested in the following:

1. Which dolls are collectable today?
2. How does one decide on the relative merits of a potential purchase?
3. How does the buyer trace the origin of a doll providing the seller is not knowledgeable?
4. Where are old dolls to be found, and how much should be paid?

The purpose of this project on doll collecting will be to develop an intensive study of dolls by period and type designed to impart to the adult student a firm foundation upon which to judge a potential purchase. In addition to treating such aspects as manufacture and value, the course will encompass the study of the doll in relation to historical, cultural, and aesthetic elements. The study of costume will be touched upon only superficially, treating only the silhouette of the period under discussion. Thorough treatment of costume through the ages is the province of the fashion historian and would be a separate course.

The material in this paper is to be considered as an introductory course for the beginning student. The writer is hopeful that the lessons presented will encourage her students to probe deeper into the topic as a researcher and a collector.

Methodology

Subsequent to presenting an initial lesson covering historical aspects of dolls, the candidate has organized the main content of the study by doll types basically following the pattern as their introduction as playthings. Contemporary records prior to the nineteenth century are sparse. It is also extremely unlikely that the collector of average means would be able to obtain a doll from a time prior to the nineteenth century; therefore, the course specializes in the period between 1800 and 1925. It is to be emphasized that each period overlapped the next. While one medium might be the primary one in vogue at any particular time, all media used in doll production might be employed at any time.

A set of slides has been prepared to accompany the lectures. They have been numbered to correspond to numbers in the text. Since handling old dolls is one of the best ways to learn how to judge quality and provides excellent reinforcement for mastering identification, students are to be encouraged to bring dolls to each session. Books will be provided for examination, and opportunity to examine them and the dolls will be scheduled during each session. Students will be encouraged to participate at all times. The lessons will include handouts which are at the end of each chapter.

Basic Course Content

1. Dolls as votive symbols; archeological findings; and religious significance.
2. Economic structure and its relationship to cultural change.
3. The adult view of childhood and children's responsibilities in the nineteenth century.
4. Doll types--wood, wax, papier mâché and composition, china and parian, tinted bisque, cloth.
5. Identification by manufacturer or artist.
6. Modern doll artists and the roll of the National Institute of American Doll Artists (slides and text prepared by the Institute are rented by the instructor and may not be copied for inclusion in the package).

Significance of the Project

Through an in-depth study of the antique doll, as well as a look at the achievements of the modern doll artist, students will be aware of the relationship between societal changes and the development of the doll from religious symbols to children's playthings and finally to the art forms for the collector. Further, students will be able to identify and evaluate many types of dolls and, therefore, judge a potential purchase with some degree of expertise.

The investigator anticipates adaptation of certain phases of the course for use in the elementary curriculum. While young people would not be interested in the construction of the doll in all its technical aspects, they might enjoy learning about dolls used in witchcraft and espionage. Such stories would help the young student to understand the cultures of another time. Dolls could also be used in the study of some basic economic theory.

The writer intends to make such a transition to the elementary grades as a post-project focus. Her position as an elementary school administrator lends itself easily to work in this field.

Limitations of the Project

New material about dolls and their manufacture is constantly being written as research is completed. There are massive gaps in our present knowledge, especially in the area of identification, as many old dolls had no markings of any kind. Some of the marks extant remain an intriguing mystery. Consequently, this course cannot be considered a complete history of dolls. The author has prepared it as explicitly as possible within the framework of existing knowledge and research.

SUGGESTIONS FOR THE INSTRUCTOR

1. Read carefully the pages relating to the characteristics of the adult learner which follow this list of suggestions. These have been extracted from the Adult Education Newsletter, September, 1975 published by the Montgomery County, Maryland Schools.

2. Study the glossary provided at the end of Chapter II. This should be your handout at the first session. It is advisable to discuss the terms fully so the students will become familiar with them early in the course.

3. Explain that in dollology the terms such as "bisque", "china", "wood", refer to the head only. The bodies and limbs may be of the same or different materials, but the head is the determining factor in categorizing the doll.

4. Encourage students to bring dolls to each session. The more dolls they handle, the quicker they will develop expertise in identifying and valuing a doll.

5. Accumulate a private collection of doll books. The selected bibliography at the end of this paper will serve as a guide. It is strongly suggested that the instructor own a copy of The Collector's Encyclopedia of Dolls by the Coleman family. This volume is the doller's "bible", and is an invaluable aid in the identification of old dolls. Bring the book to each session.

6. Mix lecture, slide presentations, and show-and-tell periods into as many sessions as possible. Encourage your students to ask questions and participate. Interest is sustained when a favorable balance is achieved among teaching methods.

7. Speak slowly and clearly enough to be heard in all parts of the classroom. If your voice is particularly soft, ask for a portable microphone.

8. Be prepared! Check before class to see that all the slides are in the carousel right side up and in the order you prefer. Make sure the projector light is operating, and keep a spare bulb handy. Learn how to replace the bulb beforehand. Nothing is more disturbing to a group than an inefficient audio-visual person or an instructor whose materials are not ready to go when class starts.

9. Allow sufficient time for each slide to be appreciated fully. At the very least, fifteen to twenty seconds with an accompanying comment would be appropriate.

10. Use only those slides which are clear and have been taken at fairly close range. Fuzzy slides, and those with tiny figures, are more a source of irritation than of value.

11. Keep searching for fresh sources when developing a slide file. Your best slides will come from photographing the dolls of other collectors. Collections in local museums are sometimes available for photographing. Contact the curator. There are some private doll museums which allow pictures to be taken. Never try to take pictures through glass, since a glaring distortion will result. If an owner demurs, assure him that you will not divulge the source of the slides and that you will provide him with a set. Snap two of everything. It is less expensive to do this than to have the set copied later.

12. Often there are students in attendance who are knowledgeable about period costumes. If you are not an expert in this area, try to capitalize on their knowledge. Some people are shy about sharing, even though they are well versed in the field. Encourage people like this by using gently probing questions rather than asking them outright to"say a few words"on the subject.

13. Before each lesson, examine the slides related to the doll type under study.

14. Study as many pieces of literature as possible before attempting to give a course of this type.

15. Do not attempt to put a dollar value on a doll. Carry books on pricing to each class and encourage your students to look through them. Explain that many factors enter into pricing, a few of which are: current interest in a type; rarity; condition of the doll, particularly the head; condition of the costume; area of the country in which one lives; source of purchase; etc. If you as class leader are willing to divulge a few of the prices and sources of dolls in your collection, the class will have something to go on.

16. The handouts to be used for each session follow the chapter. They may be duplicated for distribution to your students.

CHARACTERISTICS OF THE ADULT LEARNER

Psychological	Suggested Teacher Solution
1. Come to school of their own volition, because they see a need to learn something they can apply immediately. Returning has been a major decision.	1. Make them feel at ease. Introduce them to each other. Explain that classes are conducted informally. Create an atmosphere for learning.
2. More rigid in their thinking because they have developed, over the years, patterns of thinking as to what is right and wrong.	2. Ask questions in the learning situations which will cause them to think and offer them an opportunity to hear opinions of others.
3. Want to be treated as adults.	3. DO NOT TALK DOWN TO THEM. Try to learn with them. Where appropriate, take advantage of their experiences.
4. They are probably tired in class, they may have worked all day.	4. Be enthusiastic! Develop new techniques for all areas of instruction. Move around, get out from behind the desk. Make learning fun. It need not be painful.
5. They are not a captive audience. No interest, no attendance.	5. Be sincerely interested in helping them to learn. Unless your class is interesting, and the students are learning something they can apply immediately, they will drop out.

Biological	Suggested Teacher Solution
1. Beyond the age of about 25, every person shows some decline in visual acuity; beyond age 40 the decreaseis considerable. Studies have shown that in the age group 20-24, approximately 75% have normal vision. In the group 55-59, about 20% have normal vision.	1. Provide chalkboard and materials that can be seen and read by people with sight deficiencies. WRITE LARGER. WRITE CLEARLY. Erase all extraneous information from the chalkboard.

Biological	Suggested Teacher Solution
2. Slow down physically, but can continue to learn if they remain mentally active.	2. Stress point that they can continue to learn. They might take a little longer to learn at their own pace. Adults don't like to make mistakes, so they will probably spend more time to be sure they understand. BE SURE THEY UNDERSTAND. Many of us hesitate to ask "stupid" questions.
3. In most people the peak of performance in hearing acuity seems to be reached before age 15. There is gradual but consistent decline until about age 65. Auditory disability sufficient to create problems in understanding an interview or a telephone conversation increases from about 5% in children under 15, to about 65% in adults of 65 and over. Older people tend to slow up in their reaction to sounds. That is, we not only decline in our ability to hear sounds, but we are slower to hear-to translate the meaning of the sound, and to act in response to it.	3. Keep noise and distractions to a minimum. Speak slowly, clearly, and loud enough to be heard in the last row. If a student asks you a question, re-state the question to the entire class, then answer the question. This is common courtesy, but most of us often forget. Use simple, clear, and meaningful words or phrases.

The preceding, Characteristics of the Adult Learner, have been excerpted from the Adult Education Newsletter published by the Montgomery County, Maryland Public Schools, September 1973.

I. IMAGES, IDOLS, AND EARLY PLAYTHINGS

> There is something potent and compelling about the images that mankind makes of himself. Idols and effigies from the dawn of history, statues and portraits, puppets, even store manikins retain and project something of their creator. When we are alone with them, we are not quite alone.[1]

Just when the small doll figure was put into the child's hand as a play object has never been ascertained. In all likelihood, the shrouds of the past will continue to mask the transition from religious symbol to plaything. Archeologists have, however, been able to trace the development of effigies from formless stone to the human figure. Schliemann's excavations at Troy revealed definite patterns of artistic achievement as each layer was uncovered. The deepest strata produced formless stones heaped together on what appeared to be a rough altar. Closer to the surface, stones were found which had been pointed at the top to mark the head. A long neck was added some time later, to be followed by artistic stone carvings which used scratch lines for hair as well as identations for the other facial features. These small figures were called board idols because the bodies were flat.[2]

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[1] John Noble, Dolls (New York: Walker and Company, 1967), p. 5.

[2] Max von Boehn, Dolls, trans. by Josephine Nicoll (New York: Dover Publications, Inc., 1972) p. 26.

Female figures were primarily portrayed in these early images, and there was a definite propensity toward obesity in the lower trunk region. This would suggest a veneration of maternity as a divine principle. Early carvings emphasized the breasts, navel, and vulva regions even when a head was lacking.[1]

Birth, death, seed time, and harvest were occasions for propitiation of the gods. In the earliest cultures, human sacrifices were made to celebrate such events. As time progressed, dolls represented the former human victims. People of the Nile threw a doll into the river when water did not rise high enough to fertilize their land. A similar ceremony took place along the Tiber. It is interesting to note that dolls found in countries widely separated geographically often correspond closely in shape and materials.[2]

The line between ancestor images and idols has blurred through antiquity. Various tribes and religious groups worshipped their ancestors in a like manner. Some brought images into the home and set them up as members of the family. Such images were frequently believed to be inhabited by spirits and were surrounded by the mists of superstition. Citizens of ancient Rome made miniature house gods. These ancestor spirits were responsible for the family's prosperity. Small wooden images were polished, shined with wax, and set up on the hearth in the atrium. They took part in the family's meals, and small dishes of food were placed before them. In Mongolia, this veneration of ancestors was expressed quite differently. When a person died, the corpse was burned and the ashes were gathered together to be mixed with clay. The mass was then formed into a human-shaped figure which was set up on the site of the pyre. Such figures were deemed to be holy.

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[1] Mary Hillier, Dolls and Dollmakers (New York: G.P. Putnam's Sons, 1968) p.10.

[2] Ibid., p.21.

Eventually the veneration of the ancestor images was succeeded by the worship of idols. Each object was endowed by its creator with power to cast magic spells, both good and evil. Idol worship is still found in more primitive cultures today. Even among those who profess Christianity, idols are used for transforming figures of fear into figures of mercy. Figures of Mary and the Saints are dressed like dolls and covered with costly ornamentation. In many instances, the entire wealth of a village would be used to secure a wardrobe for statues which were already exquisitely carved and painted.

Along with the rise of Christianity, votive images gained popularity. These were human figures, mostly cast in wax, which were imbued with mystical powers. During the Middle Ages, such figures became a mania. Kings, popes, and emperors, as well as ordinary citizens who could afford them, placed life-sized figures of themselves in the local churches. This practice flourished in the fifteenth and sixteenth centuries when construction was done over a wooden frame which was laced with canes. The face and hands were of wax. The finished product was dressed in cloth and painted. Artists competed to create the most lifelike images using crystal eyes, beards, and eyebrows[1]. Hundreds of these figures, life-sized and smaller, would be crammed into one church. They hung by heavy ropes from the ceiling and,as the decades wore on, became moth-eaten and dangerous. Ropes would fray, causing the great figures to crash down, often severely maiming or killing the worshippers below. Votive figures became smaller with each succeeding century. The risky practice of hanging them from the ceiling was abandoned.

Paddle-shaped dolls carved of wood and decorated with many strings of brightly colored small beads were discovered in Egyptian tombs. Such artifacts were at first believed to be children's toys, but closer study revealed voluptous curves, sexual detail, and scribblings of fertility rites on the back. Such markings left little doubt about the primary function of the doll. Youngsters might have fallen heir to these "toys" when they had served their original purpose. An extrordinarily rich array of figures was created by the ancient Egyptians, and undoubtedly, many of them functioned as playthings. Arms and legs were often movable, and shreds of woolen cloth and threads of hair remain. Rings and arm bracelets added further decoration. Doll-sized utensils and single articles of clothing sometimes turned up along with the toy.

In ancient Greece, children's dolls were constructed of clay and terra cotta. The dolls were jointed and beautifully molded. That they were toys and not idols has been documented from writings on gravestones. Young girls dedicated their toys, which included musical instruments and balls as well as dolls, to Hera, the protectress of marriage, Artemis, goddess of chastity, or Aphrodite, the goddess of love. This ceremony took place when a girl was old enough to marry, usually during her twelfth or thirteenth year. It has been assumed that boys, too, followed the custom, as toys of a more masculine nature have been found at the feet of the gods Apollo and Hermes.[1] Occasionally a beautifully worked wooden toy surfaced when a sarcophagus of a rich person was opened. Similar dolls and toys were unearthed in Roman tombs.

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[1] von Boehn, Dolls, p. 72.

Since ancient times, African tribes have continued to use dolls for dual purposes. In the Sudan, dolls are given a pregnant shape and hung with charms and ornaments. These are sold in the bazaars for the purpose of making a woman conceive. The people of Lesotho and Botswana emptied a gourd shell, decorated it with paint, and studded it with beads. It was given a child's name. If the owner's prayer was granted and a child was born, it would be given the same name as the doll. Later it became the newborn's first toy. Young girls of the Ashanti tribe received flat carved wooden dolls which were worn tucked into the small of the back. This custom was practiced to help the girls to become good mothers who would bear beautiful daughters. A tribe which revered height gave long-limbed dolls to their children, hoping they would grow taller than their parents.[1]

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[1] Hillier, Dolls and Dollmakers, p. 15.

North American Eskimos lashed ivory or wooden dolls to their kayaks for good luck while traveling in forbidding waters. Primitive Eskimo dolls, with block wooden feet and bits of skin attached, were more likely to have been children's toys. Today's Hopi Indians of the southwestern United States still carry on the age-old tradition of the kachina-masked dancers. These dolls portray the gods of storm and rain, sun and draught. They are constructed of wood and carefully adorned according to tribal beliefs. Each decoration has a specific meaning which has not changed through the years. After the ceremony conducted by human "kachinas," the children are given the dolls to aid them in preserving the tribal mythology.

> For the child as well as the adult, the doll is a stimulus to realms of fantasy and reality; humanity's endless scenario of ideas and images takes as its point of departure, its launching pad into the unknown, the doll as a goddess of love and beauty, a universal image that is the deepest expression of womankind of all ages and races. The child's doll is man's extension of himself. It talks, crawls, walks, rolls its eyes, throws a ball into the air, drops its pants. There are no rules to the game. It is a subtle, repetitive mimicry, a preparation for the world beyond the looking glass.[2]

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[1] *Ibid*., p. 25.

[2] Carl Fox, *The Doll* (New York: Harry N. Abrams, Inc., n.d.), p. 20.

II. CHILD, DOLL, AND SOCIAL REALITIES

> Play, then, is the highest expression of human development in childhood, for it alone is the free expression of what is in the child's soul. It is the purest and most spiritual product of the child, and at the same time it is a type and copy of human life at all stages and in all relations. So it induces joy, freedom, contentment, inner and outer repose, peace with all the world. From it flows all good.
>
> Friedrich Froebel[1]

Children were literally to be seen and not heard in the feudalistic society. Few toys from this period in history have survived, and from all accounts which have been preserved, education in the Middle Ages was stern and unrelenting. The world of the child lies hidden in the shadows. Most of our European records about toys date from the 1700's. The eighteenth century in Europe was a world of aristocratic power. Sharp distinctions were prevalent between the gentry and the mass of the people. Youngsters during this period were required to conform to the rigid etiquette which governed the manners of their elders. They were expected to learn rapidly and were often punished harshly. In such circumstances it is surprising that children had any toys at all, and it is easy to understand why they were simple, usually wooden objects quite primitive in design.[2]

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[1] Manfred Bachmann and Claus Hansmann, Dolls the Wide World Over, trans. by Ruth Michaelis-Jena (New York: Crown Publishers, Inc., 1973), p.7.

[2] Noble, Dolls, p. 9.

Many times, dolls were dressed in the manner of the clergy, and their recipients were urged to act out religious ceremonies. At the other extreme were huge dolls dressed in the richest of attire which went around Europe as harbingers of the latest fashions. These figures were not intended as playthings.

As long as clothing kept to the easy natural lines set in antiquity, as it did until the Middle Ages, there was no necessity for special dress for children. When children's dress became more and more complicated, approaching stiff, slavish copies of adult design, critics became vocal. Historians credit this tendency to outrage, in no small part, to the influence of Jean-Jacques Rousseau's revolutionary theories of education. Rousseau considered play better training for the young than constant adult company. It was clear that if children were to be allowed to play, they needed clothes to play in. In 1783, Emperor Joseph II of Austria wrote a decree which prohibited girls in orphanages, convents, and other places of education from wearing tightly fitting bodices.[1] Boys' necks were freed from the constricting ruffle, and loose shift dresses and soft flat shoes were recommended for girls. When one considers the agonies of childhood dress inflicted upon Johanna Schopenhauer, mother of the German philosopher, one realizes the change in the dress of children came none too soon. Johanna

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[1] Bachmann and Hansmann, Dolls the Wide World Over, p. 64.

Schopenhauer described the affliction of being fitted into her clothes as akin to being suited in armor. An enormous tower of hair, based on a wire frame and stuffed with horsehair, was crowned with masses of ribbons, feathers, and flowers. This structure added a yard to her height. Her shoes had stilt-like heels which allowed only her toes to touch the floor. She described her corset of closely-fitted whalebone as firm and stiff enough to repel a musket ball. This contraption pressed forcefully on her arms and shoulders, pushing them backward as her chest was thrust forward. Her waist at the same time was reduced to wasp shape.[1]

It was not until the early nineteenth century that the charm of childhood was appreciated for the first time. Even then the adult approach to child rearing was not very realistic. An idealized, sentimental image of the young child was projected. He became "my little elf" or "my little cherub." The "elves" and the "cherubs" were expected to behave accordingly. This was the period in which the child was first given his own environment, the nursery, but training was strict, and the youngster's first duty was to become a polished adult. Many books for children were produced, though they carried a highly moral, admonitory tone. About 1809, Friedrich Campe of Nuremberg published what he called a "pleasant picture book for the young." In Kinderfreuden, he referred to an illustration of a domestic scene in which a group of young girls engaged in doll play.

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[1] Bachmann and Hansmann, Dolls the Wide World Over, p. 63.

This fairly typical example of the pomposity to be found in children's books of the time exhorted young girls to sew for their dolls in order to develop the proper feminine qualities for their sphere in life. Campe admonished parents to be sensible and to arrange children's play carefully so that early lessons would survive.

As the nineteenth century progressed, political and industrial revolutions, wars, and upheavals resulted in a shift of wealth and power from the old nobility to the Victorian middle class. There was a romantic revival in literature and the visual arts. Delicate colors, daintiness, shellwork, beadwork, and hair embroidery were in vogue. Clothes for women were graceful and feminine. This period in the history of Europe was characterized by the rise of the machine, the growth of factory towns, and the burgeoning of industry. The home and the family were of great importance, and a new love and appreciation for the child as himself was evident. While still subject to severe discipline, children were not treated with the extreme harshness of earlier generations. These changes were reflected in books for the young. The highly moral tone remained, but the text and illustrations were brighter and designed to delight as well as instruct. Lewis Carroll's Alice in Wonderland, published in 1865, would certainly not have been acceptable in 1765.[1]

Toys became more elaborate and plentiful. Many different types of dolls appeared. There was an increasing use of paper and cardboard, and the doll was given an extensive wardrobe. Middle-class women were portrayed doing household chores. Domestic virtues were held supreme, and the influence of Queen Victoria was felt not only in Great Britain, but also on the continent and as far away as North America. All lady paper dolls carried either a pitcher, a shopping bag, a wine basket, a tray, or a baby. Woman's role was stereotyped, and there was no reason for dolls to be different. How unlike today's "Barbie" rushing with her retinue of friends from a date on the tennis courts to a spin in her sports car!

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[1] Noble, Dolls, p. 25.

As the century drew to a close, all kinds of worldly goods were within the reach of most people. The child of 1890 could have many more toys than his parents ever dreamed of owning. Dolls were plentiful; the choice was enormous. Expensive French bisques vied for the attention of the rich with equally costly poured waxes from the best houses of London. For the less affluent there were well-made chinas from Germany and papier-mâchés from the United States. It cannot be denied that the age of the child had finally arrived.

Note to the Instructor:

Handout: Glossary.

GLOSSARY

Bald or Ball Head. Round porcelain head without wig or molded hairdo. Sometimes a black spot is painted on the head to indicate where to affix a wig.

Bébé. A child doll representing ages from toddler to six or seven years.

Belton-type. Term used for bisque heads having no pate opening. Two or three small holes in the crown enable dollmaker to string head to body and to attach wig.

Biedermeir. Term applied to some German dolls of the period 1815-1850.

Bisque. Ceramic material fired once with the surface coloring included. It has a non-glossy finish.

Brevete, (Bte.). French word for patented.

Celluloid. Dolls made of a synthetic material composed of cellulose nitrate, camphor pigments, fillers, and alcohol.

Character dolls. Lifelike representations of real people especially babies and children.

China. Glazed porcelain.

Composition. Dolls made from a mixture of materials usually pulp, a filler such as bran or flour, and a binder such glue. Differs from papier mâché in the proportion of each material used.

Déposé. Markings used on French dolls claiming registration.

Dolly-face dolls. Created during the time of Lillian Russell (1879-1912) in the image of beauty exemplied by the actress.

Gesetzlich-Geschützt. Means patented or registered in German.

Gesso. A light coating such as thin plaster of Paris applied to wooden doll heads to facilitate painting and heighten detail.

Gutta-percha. A rubber-like substance formed by the milky juice of certain trees in Malaysia.

Open-closed mouth. A mouth which looks open but has no hole through to the inside of the head.

Parian-type. Fine bisque, pure white, with no color added before firing.

Pegwooden, penny wooden, or Dutch (Deutsch) dolls. Wood dolls constructed either with a ball and socket or mortise and tenon joint using tiny wooden pegs for the final articulation.

Shoulder head. A head and shoulder molded in one piece.

Socket Head. A head alone, without shoulders, turns freely when mounted on a jointed, composition body.

Stone bisque. Coarse type of unglazed clay.

Swivel-neck head. A socket head joined to a separate shoulder piece by a spring allowing the head to pivot.

Terra-cotta. Red biscuit earthenware varying in color from red to purple according to length and temperature in firing.

III. WOODEN DOLLS

While dolls made of wood have been found at many sites of ancient tombs, it wasn't until the late seventeenth and early eighteenth centuries that production of wooden dolls was carried out on a large scale. Ruth and R.C. Mathes have suggested two distinct lineages for these dolls. The first, the Maryannegeorgians, were given this name to define the period in which they were produced, from the late seventeenth century to their disappearance in the early nineteenth century. Gradual changes took place in the style of execution of these dolls. Unfortunately, they evolved not from crudity to refinement, but from refinement to crudity. The second line, the peg woodens, appeared in the late eighteenth century and were manufactured well into the twentieth century.

Maryannegeorgians.--Arts and crafts were organized into guilds when these dolls were made. No one person produced the complete doll. It passed from wood carver or turner to the painter, and finally to the costumer. There was not a high degree of nationalism evident among the craftsman, and, consequently, upon finishing their indentures, the apprentices might travel to distant countries. This would account for the same dolls turning up in widely separated geographic areas. Craftsmen executed wood sculpture figures to be used as artists' manikins and creche figures as well as play dolls. The two former categories were carefully crafted to high degrees of perfection. Manikins had ball and socket jointing and could assume almost any position the artist preferred. Creche dolls were given exquisite finishes of varnish enamels over gesso. Doll historians have long puzzled over the mystery as to why the quality of wooden dolls declined near the end of the eighteenth century. The most commonly proposed theory cites the rise of a middle class which could only afford moderately priced toys. Prior to that time, play dolls were a luxury, and the carver spent many hours perfecting a head to which the painter applied layers of paint over gesso. Bodies of play dolls had always been rather crude, and, as time went on, they became even cruder and flimsier. The demands for quantity resulted in production short cuts which lowered standards and reduced quality.

Maryannegeorgians went through four definite phases. In stage one the faces were artistically carved. The eyes, carved into the wood, were then painted. In stage two the faces still reflected the turner's skill, but the carved and painted eyes were replaced with glass or porcelain eyes having huge pupils, little white, and no irises. In both of the first two stages the eye sockets were well recessed, and the eyebrows were painted in with a sweeping curve which followed the carving line. Later in stage two, the artist painted eyebrows and eyelashes as a series of closely spaced dots. Often the treatment emphasized an unnaturally close spacing of the eyes which resulted in a cross-eyed look. As a rule, the limbs of these dolls were set into squarish hips with mortise and tenon joints. Dolls made in England had disproportionately large heads. This became especially common toward the middle of the eighteenth century when there was a larger demand for dolls produced at a lower cost. The turner could cut down on time and effort when head, shoulders, and hips were turned to nearly the same diameter. As time passed, and the mass-produced Georgian doll, which evolved during stage three appeared, the heads became more spherical and the amount of carving diminished. Eye treatment became more conventionalized. A fine-curved line and a parallel row of tiny dots shaped the eyebrow while tiny rows of dots in an almond shape formed the lashes. Glass eyes became smaller and more protuberant showing more white on either side of the pupil. This so-called "simple eye" is distinguished from later more complicated eye forms having a colored iris. In addition to their function as playthings, these dolls were also used as manikins to display the latest dress fabrics.

During the fourth stage Maryannegeorgians were produced as cheaply as possible to stave off the competition from the peg woodens. These fourth stage dolls were relatively small specimens. Their bodies were triangular. Legs were hung on each side with a transverse wire or string and were little more than splints. No attempt was made at shaping. A few dolls had glass eyes, but most had painted eyes formed by round black dots. At first these dolls presented a puzzle to doll historians because of their well-shaped noses which implied considerable carving. Yet, every other feature indicated an attempt to produce the doll as effortlessly and cheaply as possible. The mystery was solved when it was discovered that these dolls had plaster faces cast over flat wooden forms. These plaster-faced specimens marked the end of a lineage which reached its zenith during the reign of Queen Anne and declined until its demise during the reign of George IV.

Peg Woodens.-- This distinctive type of doll was generally called a Dutch doll by the English and a Nuremberg Fille by the French. Many students of dollology maintain that these names in themselves tell the story; obviously the dolls came from Holland and Nuremberg. This theory has not survived under investigation. It is well known that the British typically used the point of purchase for a name. For example, dolls bought at the British Bartholonew Fairs became Bartholomew Babies no matter where they were made. When dolls were purchased from wholesalers at the great fairs of Bruge or Nuremberg, they became Flanders Babies or Dutch (Deutsch) Babies. No records have been found which credit any community in Holland or Belgium with the production of wooden dolls as an important local industry. Nuremberg served chiefly as a wholesaling center and seems to have had no real part in the production of wooden toys. Often these dolls were called penny woodens, but this term actually applied to the smaller sizes and refers to the currency of the nation rather than the point of origin. A key point in the construction of these dolls, whether made with the ball and socket joint or with the cruder mortise and tenon, is the use of tiny pegs for the final articulation. Therefore, a concise and descriptive term for these dolls is "peg wooden."

Some of the most dedicated researchers and detectives in the doll-study community eventually traced the origin of the peg wooden. Through careful examination of hundreds of these dolls, wood experts have ascertained that the wood used was Siberian Pine. In three areas of the Austrian Tyrol these small pines grow abundantly on the slopes of the Alps. In early doll books and related articles, no dolls other than those from the Grödner Thal, showed any resemblance to the peg woodens. The people of the Grödner Thal Valley were neither German nor Italian. They spoke a Romansh language related to some of the dialects in Switzerland. These people began their wood carving for export early in the eighteenth century. Picture frames were their earliest products. Production of household articles, and finally toys and dolls evolved at a later time. The valley was so remote that in early days all goods were packed out by pedlars. These pedlars established merchant houses in many of the principal cities of the world. None seems to have established residence in England, but a number of merchants from Nuremberg visited London regularly. Thus it is fairly conclusive that although these dolls are known by many names, they originated in the Grödner Thal Valley.

Almost all the family members contributed to the finishing of the peg woodens. Young girls painted the faces with water colors and then dipped them in varnish. This process resulted in a head of great beauty and translucence of finish.

Great variety appeared in the peg woodens that were packed out of the Grödner Thal Valley. Wigs were discarded during the French Revolution and short windblown or pixie coiffures were in high fashion. The Greek-Revival spirit prevailed and with it, high-waisted loose gowns. A decade later, Directoire styles featured loose locks fringing the forehead. Early empire dolls reflected the ladies' tastes of that time for tuck combs and spitcurls. Some of these specimens had exquisitely carved ears and long wooden earrings. As the nineteenth century progressed, the combs disappeared, and the waistline was lowered. The type of finish also changed. Instead of varnish over water color, enamel finishes were used. These varnishes were already tinted thus eliminating one step in the finishing process. Peg woodens were available in sizes ranging from one-half inch to two feet. Many of these dolls had a red body with kid or cloth joints.

As the peg wooden idea spread through Europe, the Nuremberg wholesalers sent samples of popular items to various toymakers in order to get competitive bids for lower prices. The hand carving of peg wooden heads took much time and skill, and eventually artisans who were familiar with molding plaster and clay began to mold heads for the wooden bodies. Molding in a pliable material was a much simpler task. Consequently, heads of great beauty could be produced at a much lower cost. These plaster castings were applied over spherical wooden knobs. Occasionally other alien heads of china or wax were attached to peg wooden bodies. Another type of molded head often fools even long-experienced collectors of wooden dolls. This head is made of solid plaster which is molded over a peg projecting from the shoulders. Some of these were smooth, round, bald heads with a plain black cap which was painted on. There was no indication of any hair style. These heads were designed to have wigs affixed to the black pate. Some may display hairdos, caps, bonnets, or coronets molded with the head. Sometimes these were gaily colored.

Dollers are not certain where the plaster heads originated. One clue can be found while examining shell dolls. A majority of these have plaster heads. Many dolls with shell bodies were made along the coast of Normandy and Portugal. The nearest point of the plaster supply was France, where the use of plaster and gesso had long been a highly developed art.

The advent of the molded-head doll had a devastating effect upon the peasant carvers in the Tyrol. They refused to accommodate themselves to the new techniques, deciding instead to cheapen their all-wooden product. From the time of the mid nineteenth century, Tyrolean dollmakers paid little attention to changing styles. The dolls became cruder. Paint, instead of enamel, was used for finishing. Noses were usually glued on. Later the feet were indicated by merely notching the bottom of the leg. The two arms no longer hinged separately at the shoulders, but instead were affixed to a stick running horizontally through the body. This resulted in simultaneous up-and-down arm movements. The decline and final fall of the second lineage of wooden dolls was inevitable. Just as the peg woodens pushed the Maryannegeorgians from the market place, so in turn the technological advances of the nineteenth century reduced the place of peg woodens from their exalted aristocratic status to the menials of dolldom.

Springfield Wooden Dolls.-- Springfield, Vermont was settled in 1752 by John Nott and his Indian wife. He bought the land from the Indians. The town's charter was granted by the governor of New Hampshire in 1761. It grew rapidly into a thriving little industrial community due to its available water power and its proximity to abundant stands of timber.

Joel Ellis and Luke Taylor were two enterprising young men who, early in their lives, saw the business potential in Springfield and were quick to take advantage of the chance to move ahead in the thriving industrial village. While both were inventors, Taylor possessed additional skill as a master mechanic. Ellis patented thirteen inventions ranging from a steam shovel to a child's carriage or "cab." This particular piece of work gained him the nickname of "Cab Ellis" which he carried throughout his lifetime. Ellis also manufactured jointed wooden dolls, doll carriages, toy carts, toy pianos, and the first violin and guitar cases ever made for sale in America.

Wooden dolls in America did not originate with Ellis; however, he was probably the first to make them commerically. All Ellis dolls were produced during one year, 1873. Consequently, they have become most desirable as collectors' items. The Cooperative Manufacturing Company employed sixty persons, one-third of whom were women. A mortise and tenon friction joint was a patented feature of the doll. This specialized joint construction enabled the doll to hold any pose. Rock maple was used for bodies, heads, arms, and legs. Feet and hands were cast of metal. Bodies, arms, and legs were turned on lathes and assembled with steel pins. At the neck, a tenon was turned on the body which fitted into a hole in the head. The head was stationary. Wrists and ankles ended in tenons. Small holes were bored into the arms and legs to receive the hands and feet. Ellis doll heads were shaped in steel dies in a hydraulic press under 2000 pounds of pressure. One side of the wood block was sharply pointed to enable the nose to be formed. These dies were made in two parts. One section contained the features while the other formed the back of the head and hair. A hole was drilled in the head to fit the tenon on the body. The head was then glued to the body.

Assembling the dolls was left to women. Before assembly, the lower legs and forearms were dipped in flesh-colored paint which was dried and hardened in the kiln. Feet were dipped in black paint to color the shoes. All Ellis dolls had black feet. Later Springfield dolls, except for the Martin doll, had bright blue feet. Bodies, with heads attached, were also dipped up to the chest area in flesh-colored paint. Young women painted the hair light or dark, traced eyebrows and eyelashes, and colored lips and cheeks. The delicate job of painting the eyes was left to Joel Ellis's cousins, the Misses Abbie and Emma Woodbury. Emma became an accomplished artist and later worked for the Department of Agriculture's Bureau of Fisheries painting delicate fish scales in water color.

Ellis dolls were manufactured in three sizes: twelve, fifteen, and eighteen inches. The largest size was never very popular as it weighed two pounds and proved to be too heavy for little girls to carry around comfortably. It was first believed that Ellis dolls could be purchased with negroid features. This belief has since proven to be unfounded. Though not made for stock, negro dolls would be painted upon order. the same molds were used for all the dolls. The year 1873 was one of depression and financial panic. Joel Ellis decided to abandon doll manufacture and concentrate on other products.

Another Springfield doll company was Mason and Taylor. A great deal of confusion has surrounded this doll operation. Historians believed many separate organizations existed in Springfield, all of which produced dolls sometime during the period 1852 -- 1893. Mason and Taylor dolls appear to have been made on the premises of the D.M. Smith Company. Paper bands found around the waists of these dolls list the names Martin, Johnson, and Sanders as well as Mason and Taylor. It is presently thought that various inventions perfected by these men all went into the construction of the Mason and Taylor doll. Mason and Taylor dolls had an improved ball and socket joint combined with the mortise and tenon. This combination resulted in a stronger and more durable joint than that found on Ellis dolls. Bodies were made of a soft wood, usually poplar, while the arms and legs were of rock maple or beech. Feet were of lead or pewter. The early joints were connected with wooden pins, but later steel screws were used.

In 1881, Mason and Taylor patented a neck joint of wood with an iron pin which was grooved to allow the head to turn. The head itself was a wooden core covered by a paste made of glue, rosin, and plaster of Paris. This mixture was rolled out with a rolling pin and cut with round cookie cutters. A common characteristic of both Ellis and Mason and Taylor dolls was the inferior paint quality. Practically none of the dolls are found with the original paint intact. Another poor construction feature was the joining of the metal hands and feet to the wooden limbs. Over the years most of these extremities have been lost. The rarest of all the Springfield dolls is the Martin. Very few were manufactured and they are indeed collectors' treasures today. Martin dolls had joints held in position by an elastic or spiral spring passing transversely through the top of the trunk from shoulder to shoulder. With the demise of the Mason and Taylor Company in 1893, the Springfield doll empire collapsed and was no longer a challenge to the doll market.

Schoenhut Dolls.-- The Schoenhut family of Wurtemberg, Germany, had been wood carvers and toy makers for generations. According to family tradition, their surname was derived from a large and beautifully carved wooden hat that the first woodcarving ancestor hung over the entrance to his shop. The name means "beautiful hat."

About the same time the inventive mind of Joel Ellis was creating his wooden doll, the seventeen-year-old Albert Schoenhut left Wurtemberg for America. He settled in Philadelphia, nurturing a firm resolve not to be a toy maker. Although he was not involved in toy making during the day, he passed his lonely evenings in the cellar of his home constructing a toy piano for the daughter of his landlord. Others who saw his work also wanted pianos, and so, reluctantly, Albert's toy making business was born. One of his brothers joined him in the enterprise, and it soon grew to encompass the carving of miniature shooting galleries, toy houses, and many musical instruments. One of the most popular products was the Schoenhut Circus. Figures of animals, ringmaster, and clowns were jointed with rubber cord which enabled them to assume many realistic positions. A Philadelphia merchant was the sole purveyor of this cord for many years. Each year he wove the covering of the threads from a different color. By examining the cord it was thus readily evident in exactly which year the toy had been made.

Albert Schoenhut was in business thirty-eight years before he patented the wooden doll so popular with collectors today. His first doll patent was registered in 1911. Material for the heads of these dolls was basswood. The heads were roughed out on a multiple carving machine. After carving, the heads were put under heavy pressure in hot molds which burned away the rough places, leaving the surface as smooth as glass. Joints were formed using steel spring hinges and a swivel connection. This joint enabled the dolls to take and maintain any pose that a human could assume. Dolls were painted with enamel oil colors which could be washed. A standard sixteen-inch size was produced with a choice of molded hair or mohair wigs. Later, many sizes and models were manufactured.

In 1911, the first heads were fashioned from designs made by Graziano, a well-known sculptor of the day and a member of a noble Italian family. The Schoenhuts were not satisfied with the features he modeled. They resembled much older children instead of the babies they were seeking. During that period Harry Schoenhut was enrolled in art school. It was through his instructor that he met a Mr. Leslie who succeeded Graziano as the designer of faces from 1912-1916. When Harry Schoenhut graduated from the art school in 1916 he took over the art department of the company. From 1916 on he designed all the heads the company produced.

A line of infant dolls with curved arms and legs was brought out in 1915. Two special character types were "Schnickel-Fritz," a laughing baby with a mischievous look, and "Tootsie-Wootsie," a sober faced toddler, Also, in 1915, the company brought out the "Schoenhut Manikin" which was designed for art students or sold dressed for window displays. As only one thousand of these were produced, they are considered the rarest of all Schoenhuts from a collector's standpoint.

In 1919 the company produced the "Schoenhut Walkable Doll." This was not a mechanical doll, but it did have a special arrangement of wires that enabled it to walk slowly when held by the arm. In 1921, movable wooden eyes were placed in imitation bisque heads. It was during this year that the firm had its first great setback. Competition from Germany's cheap labor market and Schoenhut's ill-advised merchandising practices between the company and the department stores necessitated the production of a cheapened product. In 1924 elastic cord was used for jointing so that the price could be reduced. Also in

1924, the company marketed stuffed dolls with hollow wooden heads. That step was the beginning of the end for Schoenhut dolls. In a last brief flurry before the demise, a wooden copy of Grace Storey Putnam's Bye-Lo Baby appeared in their inventory. While it took the doll world by storm, this last frantic effort to save the company did not work. Very few Bye-Lo Babies were produced, and the fabulous era of the Schoenhuts of Wurtemberg was about to end.

Notes to the Instructor:

Use slides #1-20.

Handout: Approximate Date Guide.

Selected Chapter References:

Mathes, R.C., and Mathes, Ruth E. "The Decline and Fall of the Wooden Doll." Doll Collectors Manual 1964. U.S.A.: The Doll Collectors of America, Inc., 1964.

This article by Mr. and Mrs. Mathes traces the development of Maryannegeorgian and peg wooden dolls through all stages of their manufacture. It is explicit in explaining the steps involved in carving, turning, and painting the head and the body.

St. George, Eleanor. The Dolls of Yesterday. New York: Charles Scribner's Sons, 1948.

Mrs. St. George has written two excellent chapters on the history and manufacture of the Springfield and Schoenhut dolls. Many detailed pictures, sketches, and photographs from actual commercial catalogs are provided. She also shares with the reader the results of an interview she had with a close relative of Joel Ellis.

APPROXIMATE DATE GUIDE[1]

THE MARYANNEGEORGIANS

Period	Principal Characteristics
Stage 1 Late 17th Century	Well-carved features; painted eyes; sweeping varying line for eyebrows. Variety in hands, legs, and body proportions.
Stage 2 Late 17th and Early 18th Century	Carved features, rather flat large ceramic eyes, little white and no iris. Beginning of conventional indication of brows and lashes by lines and dots. Still much variability in body, arms, and legs. There was probably overlap with both Stage 1 and Stage 3 as "Letitia Penn," a sophisticated version more like Stage 3, is credited to the year 1699.
Stage 3 Mid to Late 18th Century	Heads, shoulders and hips turned to near same size with very little carving. Highly conventionalized almond-shaped eye patterns. Eyes smaller, more bulging and with more white. Later some colored irises in "Bedpost" and the "School for Scandal" types.
Stage 4 Late 18th Century Early 19th Century	Molded on plaster or gesso faces. Mostly painted eyes, almond-shaped of thin lines. A few mortise joints for legs but mostly pointed bottom torso. Small, last of the line.

PEG WOODENS

Directoire 1795--1800	Sculptured oval faces even in medium sizes. Translucent finish, wind-blown haircut.

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[1] Ruth and R.C. Mathes, "The Decline and Fall of the Wooden Doll," Doll Collectors Manual, (U.S.A.: Doll Collectors of America, Inc., 1967), pp.53-54.

PEG WOODENS[1]

	Highwaisted. All eight joints ball and socket in larger sizes. Rarely midriff joint.
Early Empire 1800--1815	Large sizes still well-carved. High waist. Hairdo or decorated combs on large sizes. Plain combs on small sizes. Translucent finish. Windblown bangs with spit curls earlier than spit curls with peak on forehead. Eight joints, one half inch to two feet.
Late Empire Early Romantic 1815--1830	Quality of finish and carving less good. Some without comb. Peak in hairline with side spit curls.
1830--1840	Low waistline, mostly no comb. Peak hairline with gray shadow. Large size, occasional fine carved head.
1850 on	Normal waistline, dumpy figure. Spherical heads. Carving, joints, and finish becoming relatively cruder with time.
1830--1860	Alien heads on peg wooden bodies.

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[1] *Ibid.*

IV. WAX DOLLS

Raw Materials.--Waxes found in nature are of two varieties, animal and vegetable. Beeswax ranks first in use of those of animal derivation. Two other widely used animal waxes are Chinese wax, a secretion of a small Chinese insect, and spermaceti wax, a hard white crystalline waxy solid that separates from the oil found in the head of the sperm whale. Chinese wax has been used in China for centuries in the production of candles. Spermaceti wax has excellent hardening properties, and it is often used in conjunction with beeswax when making wax dolls.

Vegetable waxes used in doll making include carnuba wax from Brazil, raphia wax from Madagascar, and candililla wax from Mexico. The famous Mexican contemporary wax artist, Hidalgo, uses the native candililla wax in most of his figures. Parafin is sometimes thought of as a mineral wax, but while it has the physical characteristics of wax, it does not possess the chemical properties of a true wax.

The most universally used material for wax dolls has been beeswax. Additives and adulterants were added to the waxy substance to stabilize it. Bees and the wax they produce early became associated with the Christian Church. Numerous legends have linked the bee, its honey, and its comb to Jesus and his followers. The queen bee was thought to be a virgin by the

Dominicans, and the celibacy of Jesus was related to her. The hive was compared to the Christian Church. It was an easy step from those early beliefs to the use of beeswax for candles and small religious figures. The fact that wax was easily carved, molded, poured, and cast contributed much to its popularity. Beeswax has many additional advantages as an art medium. Hair, jewels, precious metals, and even natural looking glass eyes could readily be imbedded in the wax. Today, wax doll making as an art is all but extinct. In 1935 when C.E. Pierotti retired, the last of the great English firms closed its doors. The Pierotti family had made wax dolls since 1790. Further discussion of makers of wax dolls will be taken up later in this section.

Wax dolls can be most easily studied if they are classified by head and body types. In referring to a wax doll, the word head is understood by collectors to mean not only the head, but the neck, shoulders, and bust as well.

The Solid Wax Head.--These heads were either carved or sculptured from a solid block of wax or produced by completely filling a mold with molten wax. Such heads are rare, and when they have been found, the dolls have been portrait dolls, display dolls, or other one-of-a-kind types. Solid heads were heavy, but the beauty of the carved or sculptured ones more than compensated for this disadvantage. Very few sculptured heads remain, but those that do provide us a strong tie to history. It was the careful, meticulous carving of wax that was the first step of the "lost wax" process used for casting bronze, brass, and copper. Such a technique has been known for four thousand years.

The Poured Wax Head.--In this process warm wax is poured into a prepared heated mold and then allowed to cool for a short time, depending on the thickness of the shell desired. The remaining wax liquid is poured off, as in preparing slip for a ceramic mold. Several courses of the wax may be poured in order to obtain much greater thickness. Some heads are just a shell, while others are so luxuriously thick they provide a depth and warmth close to living flesh. Usually the poured wax head consists of the complete head, neck, and shoulders as one unit, but close observation will occasionally reveal the half-head variant. These variants may have only the face mask, or the front neck and shoulders may also be present. Poured heads sometimes were reinforced with fine muslin, cheesecloth, or other light material incorporated in the wax. Another device for strengthening these heads was a light wooden bar set in behind the eyes. Very few reinforced heads have been found; however, when one of these rarities does surface, it is apparent that the reinforcement was accomplished in one of two ways:

1. the light material had been put on the outside of the poured wax head following the contours of the head and face, and then the whole head was dipped for a second coat.
2. the material was laid inside the wax shell and a second flow of wax poured while the head was still in the mold

Another rarely encountered variant of the poured wax head is one in which a light layer of either liquefied papier mache or a plaster compound was poured into the inside of the wax shell. This was done while the head was still in the mold, and after the wax was set. Many plaster-type materials generate some heat when mixed with water, and this warmth tended to bind the plaster to the wax when the surface melted slightly. The wax itself made an effective strenthening agent for the head, which was a most vulnerable part of the doll. Faces and molded hair sections of a head might be given second or even third courses of molten wax, poured after initial cooling of the shell was accomplished. Many heads which were given extra wax reinforcement are often found. Few of the other types are seen. There may be two reasons for this. Such dolls were luxury items and were treated as such. Children fortunate enough to receive such a doll handled it gently. It is also known that the wax doll often became the "Sunday" doll and thus was protected from the ravages of daily play. Due to these two related factors, and the fact that the difficult construction techniques were costly, wax dolls were not a feasible acquisition for most families. Most of the poured waxes still available today were made in England during the third quarter of the nineteenth century. Such heads, however, were known nearly 150 years before they were featured during the London Crystal Palace Exposition of 1851.

The Wax-Over Head.--Wax-over heads are those with a base of some other material such as papier mâché, wood, metal, or a composition in one of its many forms. This category accounts for the majority of wax dolls which are still extant. Wax-overs are divided into two head types, the mask and the egg. Mask type head bases are put into the mold and emerge with all the features of the finished head. Eye sockets, ears, nose, and mouth are in existence on the papier mâché or other base material. The head needs only color and its wax coat to give it definition. These heads are by far the most common types of wax-overs and the simplest to make. Mask types are thought to be earlier of the two, since dolls of this kind have been traced to the latter part of the eighteenth century in England. None of the egg type has been found on dolls produced before the middle of the nineteenth century.

Egg type heads represent a construction technique one step between a poured wax and a wax-over. Bases are molded much as for other wax-overs, using papier mâché or other combinations of material. Here the resemblance ends. The head is a simple "egg" without features or chin. A rudimentary frontal ridge with slight eye socket indentation is the only deviation from the pure oval. Since dipping in wax would not provide features not already present, and since hand carving on a thick wax layer would be prohibitively expensive, it follows that this base must have been placed in a mold. Wax was then poured between the mold walls and the egg. This seems to be the only procedure that would account for the translucence of the face area and the presence of a complete base.

Hair.--Hair and wig treatments were different for the three head types and their variants. Wax dolls were given hair or wigs of flax, jute, stranded silk, wool, mohair, yak hair, and human hair. Tibetan goat hair was popular for light colored wigs, while black or brown wigs were almost always made of human hair. Poured heads, wax-overs, or solid types may have inset hair. The wax-over may either have a closed crown (bald head) or an open crown requiring a pate as well as a wig. Frequently, a wax-over head will have a closed crown with a small hole in the top of the head. This hole enabled the doll maker to tie on the wig and knot it inside the head. Sometimes closed crown wax-overs, either with or without wig holes, seem to have been made without pates and then fitted later. Other times the pate was cut from the bald head before painting and waxing was completed. It was then replaced. This procedure was probably followed to facilitate setting of the eyes.

The wig and hair treatments which follow are roughly arranged in chronological order; however, overlapping always occurred. Any of these wig and hair treatments might have been used on wax heads, except where there were obvious physical limitations.

The Knife Process.--This method was slow and used only on the finest dolls. A small, slender, unusually thin blade was used to make incisions in the wax. A single hair, two or three hairs, or small bunches of hair were inserted in these incisions. After the insertion of the hair the little "flap" or "lift" of wax was rolled or pressed into place to seal the hair into the head. Most wax work was done in a warm room to keep the wax pliable and easy to work. Doll historians believe knives were used to set hair before needles became popular tools. Sound reasoning underlies this belief. Knives were familiar tools on the work bench for several hundred years. A needle was a carefully treasured tool usually found on a sewing table. Since most of the doll makers of whom we have records were men, we may logically assume that the knife process was the original one used by men and the needle process a later refinement.

The Hot Needle Process.--Hair was inserted in the same manner as in the knife process. The tool resembled a needle with the closed end of the eye cut off. This process gave the illusion of a single hair or two or three hairs growing out of a single follicle somewhat as it grows on the human head. The artist could create natural looking hairlines and parts in this manner. It is probable that the needle was heated by dipping it into hot wax. This would not only warm the needle, but would also apply to each hair a minute amount of wax that could serve as an adhesive to make the hair even more secure. Heavily coated wax-over heads sometimes had hair inserted by either of these processes. However, because they were both very time consuming, only the finest wax-overs were treated in this manner.

Bonny Braids.--In this process, small holes were made in a poured wax head just above and in front of where the ears normally would be. A length of hair was pulled through the head so that it protruded on either side. This was then pulled up-over the crown and the hair style arranged.

The Slit-Type Wig.--This was a simple, early hair treatment. It was usually performed on wax-overs, but some poured heads were also given slit-type wigs. A single slit was cut in the head from forehead to crown, and in some instances almost to the nape of the neck. The slit was closed using plaster, or pressure and glue and/or heat. The inserted hair was then pressed over the head by means of heat or glue and dressed. Occasionally the hair was anchored within two crescents of stiff paper and then pressed into the slit. There was a serious drawback to this method, though it produced an attractive, easily arranged wig. The slit caused the head to crack, and many of these otherwise beautiful specimens have been disfigured by deep cracks running down the face, shoulders, and bust. Slit-type wigs usually date from the first quarter of the nineteenth century. They had a second spurt of popularity between 1860--1875. The older slit heads were of English origin, and they often reveal a slit that is slightly askew. Later heads were of German origin and the slit was straight and located exactly in the center. Some of the German slit heads were wire-eyeds.

Wig on Foundation.--In this wig, the hair was knotted into a net foundation or woven, sewed, or glued to a foundation of rough light cloth. Wigs of this kind were used on poured waxes and wax-over heads.

Two-Piece Wig.--This name is really a misnomer, as the wig was not constructed in two pieces, but by a combination process using either the hot needle or hot knife process and the wig on foundation. The wig was made on a foundation continued down to the nape of the neck. The hair around the face and ears, and sometimes completely around the hairline, was inserted by the hot knife or hot needle process. Hairs were inserted singly, in twos or threes, or in tufts. Students of wax dolls have only seen this treatment in wax-over heads. Such heads were produced in Germany and France between 1870--1885. They competed in a lower price range with poured heads having set-in hair. A fine quality of mohair was used on two-piece wigs.

Molded Hair.--In this type, the hair was sculptured along with the rest of the head while still in the mold. It was painted later when color was applied to the rest of the head. Once in a while one finds heads where the color was applied under the wax, but this treatment is unusual. Squash and pumpkin heads are early examples of this type. Later came little girls with elaborate curls, curls held by ribbons, and the Alice-in-Wonderland hairdo. These dolls, like most other waxes, were rarely marked. Of necessity, dating of these specimens must be by hair style. Most doll historians place the bulk of them in the third quarter of the nineteenth century. A variant of this type is a combination of molded hair or a molded form with real hair which was usually mohair, over the molded wax. Favorite arrangements for this treatment included the pompadour as well as the squash and pumpkin types. The latter were rough molds. They were not painted. Instead hair was glued over the mold.

Encaustic and Sgraffito.--In the encaustic method the hair was painted on or laid on with very warm wax to which color or pigment had been added. This warm wax coat might be painted on with no attempt to give texture, or it might be carved directly on a heavier wax overlay. The Sgraffito method means "scratched" or "scratched on." This treatment left the wax looking like a fine comb had been drawn through. Though the encaustic process can be traced back to Egypt, it was still in use in the early years of the twentieth century.

Bonnet Dolls.--Bonnet dolls in the wax category are those which have hoods, caps, or bonnets which are molded on. They may or may not have hair, either molded or real. If real hair is present, it is usually mohair arranged in small curls glued on vertically or horizontally under the rim of the bonnet. A study of the body types, shoes, and feet, as well as the bonnets, seems to date these dolls well after the middle of the nineteenth century.

Wig Attachment.--Wax resists most binding materials. Modern adhesives, cements, glues, and binders have not benefitted wax doll collectors. Nineteenth century doll makers had some success with glues of animal derivation. Not all wigs were glued on. Many of them were attached by means of short pins or nails pushed through the wig base into the shell of a poured wax head or into the base of a wax-over. Solid wax heads usually had set-in hair, or more frequently, hair that was carved in the wax or painted on by the encaustic method. Collectors will often leave a wig loose on a bald head poured wax or wax-over in order that the head may be examined without damage to either head or hair.

Eyes.--Wax dolls have been fitted with almost every kind of eye known to dolldom. Eyes of wax beads, glass beads, blown glass, milk glass, and a heavy opaque material, not unlike china or glazed pottery, have been used. Types of eyes inserted in wax heads depended upon the maker, the country of origin, and the period. Eyes may have been painted on using oil paint or enamel, or they may have been painted encaustically using very warm wax. Some eyes had pupils and others were "pupilless." This word, while commonly in use in the doll world, is really a misnomer, as what is missing in these eyes is not the pupil, but the iris. The pupil is so large it covers the entire pupil and iris area. If the eyes show an iris it may be softened with tiny lines radiating out from the pupil.

Paperweight eyes are a rarity in wax dolls. These works of art were made by the millifiore process used in the manufacture of paperweights. Tiny glass rods were arranged in designs and fused together. The mass was cross cut into sections and then imbedded into the glass covering. These eyes were bulgy and stationary and are most often seen in the fine bisques of the late nineteenth century.

It is impossible to accurately date the use of a certain type of eye. Paperweight eyes have been found in a votive doll of 1766 and in wax portraits in the Victoria and Albert Museum in London dated between 1650 and 1700. Such eyes were made of milk glass and blown glass.

Glass eyes are of three distinct types. Milk glass eyes have a greater depth in the white than do the ordinary glass eyes. It is a material similar to the American milk glass. A second type which is called "glass" is really a shell of glazed pottery or earthenware. The shell is almost always an oval shape and is usually duller and not as smooth as glass. Sharp eyes can usually detect a ridge where the droplet of colored glass is laid on or fused to the pottery base to form the pupil. The third type, and the one most familiar to the collector, is the blown glass eye. Good dolls throughout the nineteenth century were fitted with these eyes. They may be either oval or bubble shaped. Eyes were manufactured in England until about 1860. Subsequent to that date, most of the remaining records show that the eyes were imported from Germany. Researchers find it almost impossible to tell whether a wax doll has bubble or oval eyes. Eye sockets are usually oval, but these can be fitted easily with round eyes. It is even difficult to ascertain when it is possible to look inside the head. This is because the eyes usually have been affixed with heavy coats of plaster or wax which completely obscure the back of the eye.

Some of the early wax dolls were wire-eyeds. In these heads, a wire loop, which was drawn through the head, protruded from the middle of the stomach. In later dolls, the loop was moved to the side of the body, and in the last quarter of the nineteenth century, it came out of the back of the neck in the dolls made of other media. By manipulating the wire, a little girl could have her plaything go to sleep or awaken.

Molded lids are not at all unusual in wax dolls. They are found only in the very finest dolls of other media, however, Brows and lashes were set in by the hot needle process in the most luxurious of the waxes. Painted lashes and brows were found on the more common waxes, and were done with a light, deft touch. Decal eyebrows, particularly on German dolls, were used during the late nineteenth century.

Eye sockets became rounder and eyes became bulgier as the nineteenth century drew to a close. This has been attributed to the growing popularity of child dolls over lady dolls. Every imaginable human eye color was used in the manufacture of doll eyes. Blues range from almost black to a clear, light Nordic blue. Brown eyes vary from black-brown to a warm tawny gold. Some dolls had grey eyes of great depth and beauty, and an occasional beauty is found with true violet eyes. Eyes which were manufactured for wax dolls were also used in papier mâché, china, and bisque heads made during the same period.

Bodies and Limbs.--As noted previously, classification of dolls is done by the head. The head is the primary part of a doll to the collector. It is with reluctance that one turns to the examination of the body of the doll, perhaps because he knows it cannot match the head for beauty and interest of design. As few collectors are fortunate enough to own wax dolls dated earlier than the nineteenth century, this discussion will cover bodies produced between 1800--1900.

During the first quarter of the century, bodies were simple, usually made of one or two-piece construction. Various fabrics were used, but the usual cloth was commercially made cotton or linen. It was imperative that the cloth be tightly woven because the hair or sawdust stuffing used would quickly seep through a looser weave. Very early in the century bodies were hand sewn. The sewing machine was not invented by Elias Howe until 1846, and it was not until the improvements made by Benjamin Wilson in 1850 that the machine was widely used. Commercial use of the sewing machine did not take hold until well into the 1870's.

The one-piece body was the earlier of the two bodies commonly seen on nineteenth century wax dolls. Feet and legs were cut in one with the torso. This one-piece pattern produced a pigeon-toed look to the feet and a slightly bowlegged appearance to the legs. Two-piece bodies looked like paper dolls cut from a newspaper, except that hands and arms were attached later. Two pieces of material were cut from the same pattern and sewed up the sides. Early two-piece bodies included the full leg, but after the middle of the century only the upper part of the leg was cut in one with the torso. Occasionally the legs or upper legs were cut separately and joined to the torso at the hips. When lower legs or complete legs were attached separately, it was easier to correct the various leg and foot defects found in the legs of the one-piece body. Too often, however, the early bodies were not realistically proportioned, and small-headed dolls emerged on long spindly legs which made them look like they were walking on stilts.

Although examples of cloth hands and arms can be found on both body types, the favored material for hands and arms up to a point midway between elbow and shoulder was kid. At that juncture the kid was attached to the shoulder by sewing on a cylinder of the body material. This cylinder was stuffed or left unstuffed. Hands could be stubs with stitches to indicate fingers, three finger or four finger hands, flat mittens stitched to indicate fingers, or sometimes five separate fingers filled with a stiff substance such as rolled paper, wood, or wire. Kid colors ranged from white, yellow, and brown to blue, pink, and red. Some carved wooden spoon hands were used in the first half of the century, and continued well into the last half of the century on less expensive dolls. After 1830, attractive hands of wax-over china or unglazed earthenware were found on some of the two-piece bodies.

Baby dolls were usually given bodies similar to adult and child dolls. While heads were chubby and rolls of baby fat were molded into the necks of these children, their waists were as narrow as an adult's.

Later in the century poured waxes were fitted with beautiful poured hands, arms, legs, and feet. It was not until about 1865 that separate fingers appeared on the hands, and then only on the finest dolls. When Germany entered the competitive doll market around 1870, a change was seen in the doll bodies. The sack body, which was simply an oblong of cloth sewed to make a sack, became the commercial standard for less expensive dolls.

Arms and legs were attached separately. Even as late as 1880 or 1890 most of these bodies were hand sewn. Many of them contained squawkers, or voice boxes. Fabrics used for sack bodies were light muslin or "cambric", which at that time meant a loosely woven cheesecloth - type of fabric that had been glazed. The bodies had little shaping, because it was difficult to sew curved seams into woven cloth. Stuffing for these bodies was usually grass or hay or some material which wouldn't leak through the fabric.

As the century drew to a close, hands and feet became more naturalistic and began to resemble the hands and feet of real children. Modeling was done in composition, a form of papier mâché, and was a medium which enabled the artist to show joints, nails, and dimples. Instead of cloth bodies, wax dolls were sometimes given bodies of wood. These were not at all like the beautifully turned bodies of the Springfield woodens, but were surprisingly crude when compared to the lovely heads they supported. Not all wax dolls had commercially made bodies. Many heads were sold separately, some along with a pattern for making the body. It is extremely difficult for students of dollology to positively document whether a body was made for a particular head. An unlimited number of combinations have been found. Conclusions as to periods, types, and other pertinent information about waxes, or any other medium in doll making, can, at best, be tentative. An intriguing aspect to doll collecting is the sleuthing involved. It is only after the careful examination of hundreds of specimens that generalizations should even be attempted.

Attachment of Body and Head.--The joining of body and head and of body and limbs was a simple procedure in the poured waxes. Sew holes were cut in the chest and limbs and attachment effected by sewing with thick, soft thread. Sometimes tapes were run through the sew holes and then sewed to the body. Other makers preferred to run the tapes through, cross them over the body, and tie the ends. Fine threads were avoided as they tended to cut into the wax. Sew holes were sometimes reinforced with metal grommets. A few small poured wax heads have been found attached to their bodies only with pins.

Wax-over heads were attached by gluing. It was simpler to attach a head to a body than a wig to a head by this method, as the glue adhered readily to the papier mâché under the chest and back. A careful doll maker tried to keep the wax from running under the chest when dipping the head. Once the underside became wax coated the same problems emerged in getting the shoulders to stick to the cloth body as were encountered when cementing a wig to a waxed head. The attachment of wax-over heads to wooden bodies was simpler. One method entailed the laying on of an extra layer of wax at the joining of the head and body. A second method employed plaster in much the same manner. These wooden bodies were roughly chiseled out at the chest area to allow for the extra materials to be smoothed in without a thick ridge protruding beyond the body line.

English Doll Makers.--Several British firms specialized in the production of poured wax dolls during the nineteenth century. Among these, the names Montanari and Pierotti epitomize for the collector the ultimate in lovely poured waxes. Both firms produced dolls with inserted hair, eyebrows, and eyelashes. The heads were thick and the modeling superb. These luxury dolls had chubby arms and legs showing the creases of baby fat, often double chins, good septum modeling, dimpled hands and knees, and well executed fingers and toes. An occasional Pierotti is found with the name imprinted in the wax high on the back of the neck at the hairline. Montanari stamped the firm's name in ink on the lower torso. Both firms were in operation during the second half of the nineteenth century, and the descendents of the Pierotti family could be found listed in London directories until 1935.

Other English wax doll makers included Charles Marsh, Lucy Peck, and Charles Morrell. All of these artists used an ink stamp on the doll's torso. Not all poured waxes were marked, so it becomes difficult, if not impossible, to trace a doll's origin. When certain similarities of modeling are common to a marked doll and its unmarked counterpart, the collector will call her prize a "Pierotti type."

Wax-over dolls from France and Germany were practically never labeled. Collectors of these types would have little chance of tracing the origin of their acquisitions.

Notes to the Instructor:

Use slides #42-64.

Handout: Costuming Your Doll.

Selected Chapter Reference:

Gerken, Jo Elizabeth. *Wonderful Dolls of Wax*. Lincoln, Nebraska: Doll Research Associates, 1964.

This book is a definitive study of the wax doll. Mrs. Gerken provides the reader with a detailed description of the steps in the manufacture of dolls with poured wax, solid wax, and wax-over papier mâché heads. The taxonomy of bodies is also given careful treatment.

Sleeves by decades:

1820--long, loosely form-fitting
1830--huge, elaborate sleeves
1840--tight-fitting sleeves
1850--bell-shaped sleeves with undersleeves
1860--full, often cuffed; puffs for evening
1870--long, tailored, fancy cuffs
1880--tight sleeves with top puffs
1890--sleeves with enormous tops

Skirts by decades:

1820--ankle length, bell bottom
1830--very full, ankle length
1840--floor length, bell-shaped
1850--floor length, huge skirts, crinolines or hoops
1860--fullness more toward back, hoops
1870--bunched up in back, bustle, elaborately trimmed
1880--floor length, form-fitting
1890--fitted top, belled out at bottom, divided, ankle length skirt for sports

Waistlines by decades:

1820--slightly above normal
1830--normal
1840--elongated, pointed front
1850--normal, often pointed
1860--normal, often pointed
1870--slightly above normal
1880--elongated, often pointed
1890--elongated, very tiny

All bodices were extremely tight during the whole period.

Shawls were used from 1810 through the 1870's.

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[1] Martha Cramer, com., China Heads (Miami, Ohio: Heart of Ohio Doll Club, 1971), p. 79.

V. Papier Mâché and Composition

Doll makers working in wood and papier mâché tended to settle near their sources of supply. An example of such a doll making cluster is an area in Germany no bigger than the state of Rhode Island. Known in the eighteenth and nineteenth centuries by the local name, Thüringia, this section had ample wood for the carver and paper mills to provide pulp for the artist working in papier mâché. Use of paper as a medium for the decorative arts reaches far back into the annals of recorded history. In this chapter, however, the writer's primary concern will be to develop the story of the papier mâché in doll making from the late eighteenth through the nineteenth centuries.

Definitions of Terms.-- A simple definition of papier mâché is a composition having paper fibers as one of its ingredients. Doll heads, bodies, and limbs can be made of papier mache, but the pulpy substance which is the basis for the finished product (a mash of plant fibers) must have additives incorporated into it so that the doll will not crumble. The definitions below will provide the student with a basis for understanding a discussion of the materials used in dolls made of pulp.

1. Pulp-shredded or mashed paper either in dry fibrous form or mixed with water

2. Filler--material used to give stability to the finished product (flour, meal, sand, or clay)
3. Binder--substance that binds or holds dough together, usually glue or other gelatinous substance
4. Dough--the composition resulting from the mixture of pulp, filler, and binder
5. Composition--this word can have three distinct meanings in a discussion of papier mâché dolls
    a. the combination of materials that make up the dough
    b. doll heads of the last quarter of the nineteenth century, whether or not they contain a discernible amount of pulp fibers
    c. the generic name for papier mâché used in Europe

The collector in the United States tends to divide "composition" heads into three distinct categories: carton, true papier mâché, and composition. Basically, differences among the three categories refer to the proportion of paper pulp used in relation to the other ingredients. It is not easy for the novice to distinguish among the three categories.

Carton Heads.--These were also called Sabula heads. Before it is dressed and finished, carton material resembles a grey egg carton. Often the area from the torso to the waist, the hips, and sometimes the knees were included in the production of a carton doll. These dolls were made early in the history of papier mâché production, and while the first ones were charming and well-constructed, using a high proportion of pulp in relation to filler and binder, dolls made at the end of the nineteenth century often had no filler to speak of at all. This resulted in a cheapened product which crumbled in a short time.

Papier Mâché Heads--These heads may have varying proportions of pulp in combination with the other ingredients. Fillers were used generously, therefore insuring stability of the finished product. The pulp used in papier mâché heads can be made of almost any vegetable fiber and several animal fibers as well. In 1883 a British patent was granted to two men named Johnson and Maloney. It called for papier mâché fibers of broccoli, cabbage, and cauliflower to be used in making paper and cardboard.

Various fillers were used, typically depending on which country was involved in the manufacture of the finished product. Accessibility of the material was usually the determining factor in the choice of the filler. German papier mâché dolls had fillers of rye-meal. Rye grew in abundance on the slopes and in the valleys of the Rectangle. It was easily worked, dried quickly and evenly, and was extremely stable when combined with pulp and binder. Both Italian and British makers used chalk, clay, and sand. A nineteenth century doll maker in northern England preferred mashed potatoes as his filler. A common filler used in combination with meals or flours was whiting. Whiting is chalk that has been dried either out-of-doors or in a kiln. For use in papier mâché it was smoothed to a fine powder. Manufacturers dusted their molds with whiting to facilitate removal of the heads.

More papier mâché dolls were produced by German firms than by all other countries combined. Producers experimented with many substances for binding the dough mass together. As a result of the sheer numbers of heads produced in Germany, researchers feel it is safe to assume that the binder most generally used there became the standard one used in other regions. This was glue-water which was made by boiling dried animal glue in water until a thick syrupy consistency resulted. Animal glue-water was found to be consistent in its holding quality. There has been additional experimentation through the years with additives, such as drying oils, potash, and resins being incorporated into the dough. One type of additive was mandatory, however, when cereal products were used in the dough mass. Cereal products made doll heads the targets of insects and rodents. Doll makers had their favorite deterrents as well as their secret recipes for the pulpy mixture. Some boiled tobacco leaves and mixed the resultant aromatic liquid into the dough. Others used koloquinte, a very bitter gourd-like vine fruit, sometimes known as the bitter cucumber. Garlic was employed in conjunction with vermouth. All of these deterred the vermin, but often left the doll with an odor distinctly unpleasant to the human olfactory sense. Consequently, one additional ingredient was needed to mask the odor. The last addition to the dough pot was a pleasant-smelling herb, usually clove or cinnamon.

Composition Heads.--Collectors usually consider composition heads those which were made during the period ranging from the last quarter of the nineteenth century well into the twentieth until the advent of the plastic doll. If one adheres strictly to the European nomenclature, all dolls of papier mâché are "composition". For the purposes of this course the term will be used only for those papier mâché types produced in the late nineteenth and twentieth centuries.

Molds.--Before a mold could be crafted, the artist sculpted his master or model. The master was completed in clay, wax, or wood. Molds made from the master were of two types, the multi-part mold and the cameo-intaglio mold. Multi-part molds are the most familiar to collectors, as they were universally used over long periods of time. The simplest treatment was a mold in two sections, front and back. As long as the artist did not have to undercut for such intricacies as free hanging curls or looped knots, a two-part mold was satisfactory. Some artists preferred three-part molds from which they could obtain more unusual designs. A variant of the multi-part mold was the slip-mold. In this process all the sections of a mold were held securely together and the dough thinned to pouring consistency with glue-water. China slip was then added for stability. A second variant of the multi-part mold was the full-mold type. In this process, the complete mold was filled with dough. Solid heads were found in very small sizes. Small arms, legs, and torsos were also made in this manner.

Cameo-intaglio molds, while fascinating, were infrequently used, as twice as many parts were necessary as for any other mold. The cameo was the inside section and the intaglio the outside mold. The intaglio part is made by pouring mold material over the master which has the features indented in it. The cameo section is the reverse. The two sections fit loosely together, allowing space for the rolled out dough between them. The dough "cake" is pressed into the intaglio part, and the cameo section is pressed firmly on top of it. This process was long and involved, and since the cost was prohibitive, the process was rarely used. Materials for molds were usually made of wood or Plaster of Paris. Molds had to be coated before the dough was laid in. Otherwise removal of the head was extremely difficult. Whiting, pulverized soapstone, oil, and finely ground lead were among the agents used to coat molds.

Pressing.--Pressing the dough into the mold was done mainly by children in the nineteenth century. Dough was rolled out much as we roll out cookie dough, and the piece was pressed firmly into the mold. The presser had to make sure that all indentations were carefully filled. Then the mold was trimmed of excess dough, and sponges were used to soak up excess moisture. After a few minutes of drying, the section was removed from the mold. The sections were placed on a screen to dry before they were returned to the mold. After pressing, the reinforcer could proceed.

Reinforcing and Assembling.--Doll heads were reinforced so that they were less likely to break under rough usage. Ordinarily reinforcement was done at the joining line of the mold, up one shoulder, across the head, and down the opposite shoulder. Occasionally, ears and foreheads were reinforced. Reinforcements are normally found inside the head, but some heads have been seen with the reinforcing material on the outside under the dressing coat. Protruding areas, such as the nose and chin, were stuffed with either cloth or paper wadded with glue. Ludwig Greiner, an American manufacturer, listed among his patents reinforcements of linen or muslin well saturated with a paste of rye flour, Spanish whiting, and glue.

After the heads had dried completely, they were smoothed with a small piece of beech wood resembling an orange stick. The edges were trimmed with a sharp knife. German manufacturers used cabinet makers' glue to join the sections. Any excess was quickly wiped away so the joining would be as perfect as possible. Seams were filed until smooth.

Dressing.--This was the substance laid on the assembled head to give it a smooth surface for painting. Papier mâché doll heads usually had a dressing applied before painting. This could be thin and almost undetectable, or, in some instances, quite thick. Gesso (calcium sulphate) was the most commonly used dressing. This coat allowed for a smooth, hard finish over the porous papier mâché. It was applied in one of three ways: by laying it on with a thin knife or spatula, by painting it on, or by dipping the head. The head was allowed to dry and then smoothed once again. Before 1812 this final smoothing was done with pumice or even a piece of broken glass. After that date sandpaper began to be used commonly for the smoothing operation.

Finish.--Finishing was done in two phases. The first step was the beautification of the head. Careful painting and toning of skin, eyes, brows, lashes, lips, and molded hair was work for an artist. A few dolls had decorated heads. On these were painted the flowers, necklaces, yokes, bonnets, and rare beauty spots. Carton heads dating from the eighteenth century show very little color in the complexion coat. Many heads had creamy, almost white complexions. Researchers feel that either the colors used were not stable or the style was for ladies to be fair-skinned and well-powdered. During the early years of the nineteenth century color appeared more frequently in doll faces. Not much reference material has been located about the composition of the complexion coat, but one old recipe of the 1830's called for powdered alum and slaked lime to be mixed with water. This water solution was mixed with resin dissolved in alcohol. By 1840, German doll makers, particularly those in the Rectangle, were adding either cinnebar (mercuric sulphide in crystal form) or vermillion (artificial red mercuric sulphide) to the varnish to give a rosy glow to the complexions on the more costly heads. A good patina was produced by applying several coats with a soft brush. Lashes and brows were painted with a mixture of finely ground umber mixed in glue-water. A good artist could apply a brow with a single stroke of the brush. Much practice was needed in order to be sufficiently skillful to attain perfect symmetry in single-stroke eyebrows. Painted eyes ranged in color from blue to grey, hazel, and brown. Turquoise eyes were indigenous to the Sonneberg area of the Rectangle. Painted eyes were either simple, one-color dots or artistic achievements intricately done with one, two, or three rings around the iris. Accent marks of white paint, highlights, are often found on eyes of the better heads. In the 1840's beautiful glass eyes appeared in some of the better papier mâché heads.

The last step in the production of the head was the application of a protective coat. The recipes for these finishes were closely guarded secrets that were handed down from father to son. When the demand for dolls grew rapidly as the nineteenth century progressed, the large doll factories joined cooperative varnish houses where very expensive lacquers could be made more cheaply in huge quantities. After 1875, expediency forced the German makers to produce more dolls at lower cost. Complexions and features were painted with glue-color. The cheapest dolls were not given a protective coat, and doll makers relied on the glue mixed with pigment for what finish there was. The better grades of dolls had a protective glue-wash, while even more expensive dolls were chalked or painted with hot glue after their painting was dry. The finest of the glue-color dolls received a protective coat of spritus-lager.

Taxonomy of Heads.--This section will deal primarily with the types of heads made of papier mâché between 1800 - 1900. The collector may still obtain these treasures through doll dealers, attendance at antique shows, and by purchase directly from other collectors. True papier mâché was a nineteenth century phenomenon. Dolls which came before were mainly carton types, and those of the twentieth century were of heavily varnished composition.

1800--1825. Quantity and commercial production of papier mâché heads began in Sonneberg in the Rectangle about 1806. There is ample documented information available to the researcher concerning the doll makers of this city. During these years, papier mâché heads were pressed into molds. Many of the heads were shipped to Paris where simple hairdos were fashionable at the beginning of the century. Consequently, the hair styles of dolls, either molded or wigs, were also simple. At first heads and bodies were exported to France, but later only heads were shipped in large numbers. Bodies were added in France. Parisian dressmakers gowned the dolls in the latest fashions, and the finished products were sold throughout the world as Parisian girls and ladies.

Around 1820 the Sonneberg manufacturers began dressing dolls in the French mode. A large profit was accrued through dressing. However, many heads and complete dolls were still shipped to France undressed. These early papier mâché heads were molded according to the standards of beauty of the time. Necks were long and slender, shoulders were given careful shaping, and bosoms were suggested. Hair styles during the first five years of the century followed those of the ancient Greeks. Hair was low on the forehead, either in curls or fringed bangs, and was worn high on the back of the head in a knot held with combs or ribbons. Doll hair could be molded with the head or glued on in wig form. After Napoleon's coronation in December, 1804, the period called the "Empire" began. There was a continuation of the Greek influence and many tiny little braids were worked into the coiffure. By 1810 women started to part their hair in the middle and wore soft curls framing the face. A few years later the Chinese style was prevalent. It was a simple fashion with a high knot on the top of the head. Following Napoleon's abdication in 1814, Louis XVIII gained the French throne. Hairdress was more elegant when a monarchy was the country's form of government. During this period there were kings in Prussia and England in addition to France. Ladies retained the topknot, but added curls to frame the face and fall softly on the neck. 1815--1850. This was a time of transition in the manufacture of doll heads. Hair fashions became more intricate, and necks became shorter and thicker to support them. Some of the hair styles were almost grotesque in their intricacy. Puffs, swirls, knots, and curls were the rule. Papier mâchés with these fantastic molded or wigged coiffures are sometimes called "Adelaides" because the style reached its maximum popularity just as Adelaide's husband William IV ascended to the English throne.

Black spot heads were popular during these decades. Most were sold with wigs affixed to the spot, and it was thought that the spot was a guide for the wigmaker. This has never really been established. Black spot heads were popular and could be dressed with bonnets, caps, kerchiefs, religious-order head coverings, and flowers instead of hair wigs.

Doll heads representing children were a charming addition to the marketplace. These were made in Sonneberg, Nuremberg, and Vienna. Many collectors call them French dolls because they were often put on French bodies. These were round heads with very short necks and child-like features. The hair was short and painted in windblown wisps about the face. Boy heads often had hair parted on the side. Sometimes wigs were fitted to the heads, and the chubby children were transformed into plump little ladies. Lady heads were not abandoned during this time. New ones sporting the smooth exposed ear coiffure effected by Queen Victoria found their place among the children and the black spots. In this hairdo the ears were encircled by a braid or thick strand of hair brought back and tucked into a knot on the top of the head.

1850--1900. Dolls were becoming larger and sturdier during the second half of the century. Lady dolls looked like kind, placid, middle-class housewives. Ludwig Greiner, the American doll maker, took out the first patent for a doll made in America. These sturdy papier mâché specimens had painted eyes and were labeled in 1858. In 1872 Greiner extended the patent, and his company continued producing these dolls until 1883. It is believed that Greiner made papier mâché dolls prior to 1858, but there is no record of such production. The Greiner family had been doll makers in Germany prior to Ludwig's emigration to America.

The luxury dolls which were produced for the upper classes retained their elegant lady heads. These designs were inspired by the beautiful Empress Eugenie, Spanish-born bride of Napoleon III. Her chief claim to fame in the doll world is the "waterfall" hair fashion. This was an arrangement in which the hair was brushed back from the forehead and sides over a roll, and the back was pouffed ending in short curls at the nape of the neck.

Baby dolls of papier mâché with cloth or kid joints gained popularity during the second half of the century. Researchers are reasonably certain that these types originated in Japan. They have been called "enigma dolls" by collectors in America, probably because of the uncertainties surrounding their origin. A German manufacturer, Charles Motschmann, patented these dolls in 1857, and they have since been called Motschmann-type, if the label is missing. The dolls had round bald heads, and the early ones retained a definite Oriental look. Later Motschmann-types became more Germanic in character and were given painted wispy hair.

Toward the latter part of the nineteenth century, the German papier mâché doll industry was beginning to experience severe competition from the French bisques and English poured waxes. Even America provided some competition with its fledgling industries of Springfield woodens and native papier mâchés. A critical look at the products of the Rectangle of the 1880's shows an uncomfortable but steady decline in quality.

At the very end of the century composition replaced the true papier mâché. Very little vegetable fiber pulp was used in this medium. The cheapened product was susceptible to ugly cracking and crazing. Complexions washed off quickly when little girls attempted to clean their dolls' faces. By 1900 true papier mâché was replaced by composition, and labels were used which read "varnished faces" and "patent indestructible."

Bodies.--Many of the commercially made bodies and limbs were the same types as previously described in the chapter on wax dolls. These were of linen and fine cotton with one-piece or two-piece body construction. Papier mâchés were also given bodies of leather. At first the Sonneberg doll makers could obtain enough kidskins or sheepskins locally. Later, when the industry mushroomed to enormous proportions, outside sources were contacted for the raw material. Some manufacturers imported fine, soft skins from Australia. Cutting these skins was an art, and a man who wasted leather did not retain his position. Skins were cut three or four at a time following a pattern made of sheet zinc. A Sonneberg proverb of the time said, "A good cutter is half the business." Stuffing the bodies was assigned as homework. Fillers ranged from sawdust for moderately priced dolls to ground cork or hair for luxury items. Jointed bodies of composition were an exciting innovation late in the century. These bodies were hollow and easily articulated by means of ball and socket joints and elastic cord. They were produced rapidly on assembly lines and were popular with children who could coax dolly to assume life-like poses.

Artists in Papier Mâché -- Dressel and Greiner.--No chapter on papier mâché dolls would be complete without some reference to the masters, Cuno and Otto Dressel and Ludwig Greiner. Both families had roots in the Sonneberg area of the Rectangle. Records for the Dressel doll firm can be traced back to 1732 when a young man of twenty-one, Johann Paul Dressel, opened his shop and called it simply J.P. Dressel. The business was passed down through the years from father to son. In 1829 Cuno Dressel was born, to be joined in 1831 by his brother, Otto. As the boys grew, they were early introduced to the doll industry. Both attended local trade schools where they learned the fine art of modeling. They married girls from other Sonneberg doll making families. Family ties in this small portion of the Rectangle were so intertwined that everyone seemed to be interrelated within a seventy-five square mile area. The Dressels were also distant relatives to the Greiners. The brothers were listed in the Germandoll directories in 1873, and the trade name was in continuous use until 1921 which was well after the deaths of the original Cuno and Otto. Two famous trade marks of this firm were "Holz-Masse" and "Jutta." "Holz-Masse" means wood pulp and paste, but this label has been found inside heads of wax and porcelain as well as on papier mâché.

Ludwig Greiner arrived in America from Lauscha, a small town just down the mountain from Sonneberg, in July, 1835. He was already a grown man of thirty years. The ship docked in Baltimore, and the family left immediately for North Philadelphia where they were to spend the rest of their lives.

The family was by no means a band of poor immigrants. Twelve people were in the Greiner party, and with them they had twenty-two pieces of luggage. The ship's roster listed the men as "merchants." Ludwig had been an established business man in Germany, and he continued to run a variety store as well as to manufacture and sell toys and doll heads in America for the next thirty years. Ludwig and Charlotte Greiner had fourteen children, seven of whom lived to maturity. All the surviving youngsters helped in the business in some way; however, only Albert worked along with his father until Ludwig's death in 1874.

The Northern Liberties section of Philadelphia was home to many families of German immigrants in the nineteenth century. Though dialects varied, the basic spoken language was the same, and a closeness born of German roots united the cluster. Ludwig Greiner's closest friend was his neighbor, Jacob Lacmann. Jacob made the bodies for Ludwig's heads. Lacmann's greatest achievement was the attainment of an American patent in 1871 for improvements in making doll fingers. Lacmann's hands and arms were usually of leather, and the fingers were articulated with lead wire. In 1874 he secured several more patents for the improved methods he developed in making hands and feet over a papier mâché core. Heads marked "Cuno and Otto Dressel" have also been found on Lacmann bodies.

Notes to the Instructor:

Use slides #65-89.

Handout: *Some Hints for Collectors*.

Selected Chapter Reference:

Gerken, Jo Elizabeth. Wonderful Dolls of Papier Mâché.
Lincoln, Nebraska: Doll Research Associates, 1970.

Mrs. Gerken has done an in-depth study of papier mâché dolls both in America and in Europe. She has examined hundreds of dolls in museums as well as in private collections. As a result of her extensive research, the reader receives a step-by-step account of the production of a papier mâché doll from design to completed plaything.

SOME HINTS FOR COLLECTORS [1]

1. Study dolls in museums, private collections, and at antique shows before you begin. Read books on dolls. Decide which dolls you want to own and collect only those which please you.

2. Your collection will rapidly become an investment, so never be content with anything but the best. An accumulation of damaged specimens is never a bargain.

3. Be careful in attempting cleaning and restorative processes. Seek professional advice when uncertain. The novice will often be tempted to improve an unkempt doll by redressing and rewigging. Store the old clothes and wigs so your dolls can be passed on as originally found. This is critical; much worthwhile evidence has been destroyed in the past along with shabby clothing.

4. Preserve all dolls as carefully as possible. Display them behind glass, and do not allow direct sunlight to shine on the glass. Tiny bags of moth crystals placed under long skirts will assure protection from moths.

5. Beware of overcollecting! This is a hazard in all areas, but particularly in the field of dolls where an emotional attachment for a special doll can easily occur. The real joys of collecting anything result from a collection of quality, not of quantity.

6. Last of all, beware of fakes. With the growing scarcity of beautiful antique dolls, and the growing demand for them, it is inevitable that a few unscrupulous people should take the advantage. There are many excellent replicas of old dolls made today that are clearly marked. These are sold in good faith. The doctoring of these by dishonest hands, however, is not unknown. Genuine but damaged antique dolls have been repaired, restored, and passed on as perfect, at prices which were unjustified. Unless you know dolls quite well, it is wise to seek out dealers of good standing, at least for your initial purchases. Bona fide reproductions are, of course, another matter. Always clearly and indelibly signed and dated, these are dolls of which both the maker and the buyer can be proud. Where money is of prime consideration, it is usually wiser to invest in a fine reproduction than to settle for an old doll of questionable quality.

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[1] Noble, *Dolls*, pp.83-84.

VI. China and Parian

Glazed china-headed dolls came into the marketplace in quantity in the late 1840's, although some few were made earlier. Some of these beautiful earlier specimens bear the Meissen mark from the German manufactory. Other rarities were made by the Royal Copenhagen factory. These lovely, costly heads were a side product of established porcelain factories. They had subtle color and displayed excellent craftsmanship. With the exception of the glazing step, the processes for preparing the raw materials, making the molds, and finishing the heads were basically the same as for glazed china and the later bisque-headed dolls. Therefore, the description of the preparation of a china head (the word "glazed" is not used by the doller, though it is understood that a china head is glazed) will not be repeated in the chapter on bisque.

Manufacturing a China Head-- Process and Product.-- China dolls were produced in a "porcelain works." Factory buildings had to accommodate huge walk-in kilns. The kilns varied greatly in the shape, size, and location in the plant. Factory owners were concerned, not about the health and safety of their workers, as workers were expendable, but about the safety of the product through the various firing operations. In the early days of china-doll production, a manufacturer needed vast acreage to support the tons of coal needed to fire the kilns. Coal, in itself, was a problem. European coal contained slag and other impurities and tended to burn irregularly. This made control of all areas of a loaded kiln very difficult. Poor temperature control could result in the loss of an entire load of heads. Armand Marseille, a German doll maker, solved this problem by importing superior slow burning English coal. This was a tremendous expense, but Marseille was reputed to be a very wealthy man.

It took many hours to load one of the huge kilns. Many more hours were required to bring the kiln to firing temperature. An additional forty-eight hours were needed to cool the kiln sufficiently for unloading to proceed. Small heads and limbs, and sometimes complete dolls, were made daily by the thousands. At least several kilns were necessary to keep even a moderately large production flowing smoothly.

More problems were presented by the buildings. Dry storage was needed for the plaster of Paris used in mold making and for the casting plaster used in making models. Hundreds of molds had to be stored for every size item, since each mold had to dry out thoroughly after being used several times. Molds produced satisfactory ware for about fifty pourings. Manufactories had to have rooms for mold making, mold filling, and drying of parts. Other rooms were needed for the finishers, and relatively dust free rooms with benches and drying racks were essential for the decorators. Many windows were needed because daylight provided the light for working. Together with the office facilities, the sales rooms, and the storage and shipping quarters, the factories were huge sprawling edifices.

As with any molded object, no doll head could be larger than the original model. In fact, since there was always some shrinkage in the firing, a head was invariably smaller than the model. Models were carved from any materials which would make a good mold. Wood, clay, and plaster were popular. Once a master mold was created from the model, a mold block was made from the hardest material available. Metal was desirable but expensive, and cheaper substitutes were sought. Because the mold block was used to make many working molds, it had to be almost impervious to water since the molds were made of plaster of Paris combined with water.

Molding could be done in one of two ways. In the older method, the clay was rolled out like pie crust on a flat surface which was covered with a moist cloth. The dough was cut into pieces which were hand pressed into the molds. This process had an advantage in that the material did not warp out of shape. Toward the end of the century, the bisque heads had the desirable "applied ears" which were cut out like cookies and pressed into the head after it had been turned out of the mold. Most manufacturers, however, used the poured method. Clay was mixed with fine sand, feldspar, and liquids to make the creamy white liquid called "slip." The molds were made in various pieces depending on the elaborateness of the detail on the finished piece. Plaster molds absorbed the liquid from the clay, and the desired thickness of clay was obtained. The core of unset slip was poured off and could be reused as soon as the air bubbles had dispersed. Partially emptied molds were tilted to drain and harden. When the pieces were unmolded, they were a greyish-green color and known as "greenware." The name came, not from the color, but from the fact that the objects were unfired and, hence, unusable. So tender was greenware when it was wet that it was subject to damage, even with the most gentle handling. Ceramists called this the "leather" stage, and it was during this wet period that eye sockets were cut, sew holds were opened, the mouth was cut, shoulder plates were straightened, and ears were pierced. As the pieces firmed up during the drying phase, handling was safer. Separately molded hanging curls were applied, coronets were braided, and hand handmade flowers and leaves were pressed into place.

In mass production, the trademarks were "incised" or cut into the material by being incorporated into the mold. Many later nineteenth-century bisque-headed dolls had incised markings, but the glazed china or parian types were rarely marked in this manner. Some artists would inscribe their names or identifying marks into the greenware with a sharp instrument. Inscribing was done only on the more costly pieces which were destined for the luxury market.

The greenware was left to dry on open shelves. It turned pure white after thorough drying, unless the slip had been pre-colored. Bisque-headed dolls, and some glazed chinas, were made from pre-colored slip. The heads were now ready for the finishing process which cleaned them, removed mold marks, sharpened the features, and readied them for the kiln. Finishers used small artists' tools and soft materials such as chiffon or organdy to refine the heads. They also employed sponges, both wet and dry, during this stage. The soft clay was dusty and fragile. After finishing, the head was ready to be fired.

Every corner of the kiln was used. Space was always at a premium, so arms and legs were tucked between the rows of heads. Firing was timed by a cone. Cones were prefired pieces of pointed material which fell over when the proper temperature was reached. At that point the fire was allowed to die and the kiln was left to cool. The fired pieces were extremely hard but rough. Laborious hand sanding gave them a smooth finish which was satiny to the touch. These pieces were known as "biscuit" ware. Biscuit pieces received a bath to cleanse them of the invisible dust left by the sanding process. If left on, this dust would fuse to the head during the next firing, thereby causing a roughness which could not be removed without damaging the coloring.

The work "bisque" is a corruption of "biscuit." In porcelain language it is generally accepted to mean "decorated or tinted biscuit." In doll language the word "bisque" has been accepted to mean "porcelain which has been tinted to some semblance of skin tone."

Obtaining an all-over complexion tint was the first step in preparing bisque parts. Red-brown toned paint was used on a piece of lamb's wool enclosed in China silk which was employed to "pad" the color across the part evenly. Pieces completed satisfactorily were hung on dowel sticks to air dry. They were then fired to fuse the color. Decorating was not done by one person. Beginners swabbed on color, and the heads were then passed to more skilled workers who finished the padding. Featuring was done after the first-color firing and cooking. The process included painting eyebrows, eyelashes, eyes, and lips. Molded hair had to be painted and padded at this time. Blushing, a process of tinting the backs of hands and tops of bare feet, was done during this time. Upon completion of these decorating steps the head was ready for attachment of the wig, if any, or for the placement of glass eyes or tiny teeth in later dolls.

To the American doll collector the term "china" was used to denote whole dolls or dolls with heads or limbs which had been glazed. The glazes closely resembled glass and had various characteristics. They could be colored or uncolored, transparent or opaque, or soft or hard, according to the chemical properties of the glaze. Since doll heads were made of clay which could withstand high temperature firing, they were coated with a hard glaze.

Glazing could be accomplished in one of two ways. Either the overglaze or underglaze technique could be followed. Most factories used the overglaze system, because all faulty or warped pieces could be discarded before the decorating. In this method the glaze was applied before the first firing, but after the pieces were cleaned and finished. The decorating colors penetrated the glaze during the second firing. This produced pieces with a beautiful underglaze appearance. In underglazing, the decorations were applied after the ware was cleaned and finished, before the first firing. The glaze was applied after cooling, and the object was then fired again.

Parian Ware.-- This term has been a troublemaker since the 1850's. The word Parian refers to the island of Paros in the Aegean Sea. The island was noted for its beautiful marble. Doll collectors used the word to indicate white, almost grainless biscuit ware. These doll heads were not made of marble, although the ware resembled it. Researchers feel that the use of the term started at the Crystal Palace Exhibition held in London in 1851 where a statuette called "The Captive Slave" was displayed. It was a reduced copy of a statue by Hiram Powers, an American artist. The Parian look was adopted by doll makers, and the new heads took the name "Parian ware." The term "Parian-type" would be more accurate. Collectors have come to accept the term "Parian" to mean "art objects which are pure white, unglazed, and of extremely fine, almost textureless, slightly soapy quality." Dolls made of Parian ware would have to be pure white and undecorated. Such heads would not have appealed to children. However, the fad for the ware spread after 1851, and some heads might have been made in this manner. Museum directors, curators, serious researchers, and advanced collectors do not believe any dolls were made of this material. The dolls so designated are usually not pure white and are decorated in some fashion. Their resemblance to Parian ware stems from the fact that they were not complexion coated. True

Parian ware had a soft soapy sheen. Doll heads lack this exclusive feature.

Dolls of Parian-type quality very often had fancy applied decorations on the head or chest area. During firing procedures, some or all of these decorations could be glazed. A truly magnificent head was frequently the result. However, the application and glazing of these fancy decorations only compounded the identification and descriptive problems associated with Parian-type dolls. Recently the designation " Parian " has been freely used by doll people to include anything not complexion coated. To further confuse the issue, it must be noted that, at times, even heads with a very pale complexion coat have been designated " tinted Parian." The astute collector will not accept as Parian quality anything less than an untinted head of extremely close-grained biscuit. The head may have fancy decorations in the form of flowers, ribbons, and tiaras and still be called "Parian" as long as the ware is of the finest quality.

China-Headed Dolls.-- These dolls were produced in great variety. Swivel-necked or turning heads were made, as well as the more common shoulder heads. Most china heads have blue eyes. Legend has it that Queen Victoria had blue eyes, and blue-eyed dolls were popular during her reign. A few grey-eyed and brown-eyed chinas appeared on the market, and collectors consider these a rarity today. Some glass-eyed chinas were manufactured in the very finest grades. Most chinas had molded hair, but there were also bald heads which were later fitted with wigs.

Various grades of china were used for doll heads. Most heads were of dead white or blue white china, but some had a creamy tint or were pink-toned. The less knowledgeable doller called these "pink lustre," but heads were rarely made of that substance. True pink lustre was composed of gold applied over a thin coating of rose iridescent. Pink lustre was used in figurines from approximately 1810--1830, and while some lustre of this type did find its way into the manufacture of dolls, these are so rare as to be almost priceless in today's market-place.

The degree of care with which the facial painting was done made the difference between a doll of rare beauty and an ordinary head. Red lid lines, irises outlined in black, white highlights in the iris, red nostril "O's" or half moons, red eye dots in the corner of the eye near the nose, and a line separating the lips are all indications of a better doll. When bodies are original, they give the collector clues about age. China shoes were flat-soled before 1860. Shoes with heels were produced later. Collectors depend heavily upon hair style in dating a china-headed doll. However, this method is by no means infallible. Hair styles go in cycles, and the style for a child doll would be quite different from one for a lady doll. For example, a child doll of the 1820's might have the same short hairdo of a child doll of 1880, but the coiffure for an adult of 1820 and an adult of 1880 would be quite different. Most of the short-haired lady dolls came late in the nineteenth century, and they are easily identified by their short shoulder plates, squat necks, and high-heeled boots.

Astute researchers study other aspects of the doll, besides hair arrangement and shoes, when attempting to date the specimen. Older chinas had the meek, demure look which was the indication of woman's place in society in the nineteenth century. Earlier heads had flat faces, well proportioned noses, and long, deep shoulder plates. The listing which follows has been compiled by the Heart of Ohio Doll Club. It gives an indication of the time periods during which certain hair arrangements were popular.

Some Hair Styles Found on Dolls

1820 to 1850

Bald head with black spot for wig.
Hair rolled or plain at sides with a knot in back.

1830

Long curls falling over the shoulders.

1830 to 1860

Corkscrew curls at sides ending in a ledge.

1832

Beads entwined in hair for decoration.

1837

Braids around exposed ears a lá Queen Victoria.

1840

Corkscrew curls at either side with a knot in back.
Long corkscrew curls, especially on children.

1850

Braided bun.
Two braided buns, one over each ear.
Draped loosely at sides, caught in a comb at back under double puff.

1860

Bows and a snood (net).
Looped back, as a waterfall.
Turned under in page boy fashion.
Puffed or rolled at the sides.
Puffed back with a circular comb.
Two types are called Mary Todd Lincoln. One is a short curled flat-top, Civil War style. The other has a net and bows at the side.

Hair was almost invariably center-parted through the 1860's.

1850 to 1870

Combed back from the forehead, falling in ringlets.

1870

Bangs for the ladies.
For children, curl in the center of the forehead.
Long, slightly waved, falling over the shoulders,
bangs and a ribbon.

1880

Short curls, molded hats and bonnets, bangs; short,
curly hair with a bow on top.

1890

Colored glass "jewelry" embedded in the glaze.

Brush marks at the hairlines are quite desirable in any china doll. Scalloped hairlines at the back of the neck are less common than straight ones.

China-headed dolls are usually never dated. If the head is inscribed "Germany," it post-dates 1891, because that is when the United States ruled that all imports had to be marked with the country of origin. Exceptions to the lack of incised dating on china heads were the marks of the firm of Bawo and Dotter. Most of the china heads found on the bodies made by this company, which had headquarters in Limoges, France and New York City, were inscribed "Pat. Dec. 7/80" on the shoulder plate. Researchers surmise that these heads were probably made in one of the firm's European factories. The patent was not for the head; however, but for the doll's body which had a corset printed on it in ink. Dotter bodies were fragile affairs, and even though the heads were rather commonplace, collectors consider the acquisition of a Dotter a prize for the body alone.

No chapter on china dolls would be complete without mention of the Frozen Charlotte or Frozen Charlie doll. These dolls were completely rigid affairs totally made of china.

They are sometimes called "pillar dolls." While they hardly seem attractive as a child's plaything, today's collector considers a beautifully modeled Charlotte or Charlie a worthy addition to the doll cabinet. Caution should be exercised in purchasing these types as they have been reproduced in great numbers. The buyer should be accompanied by a collector knowledgeable in judging china dolls before such a purchase is consummated. If this is impossible, it would be better to forego the purchase unless a written guarantee of refund is given if the doll proves to be a reproduction. Many well-meaning dealers are themselves victims of fraud.

Notes to the Instructor:

Use slides #90-139, china, and #140-152, parian.

Handout: Unusual Hair Treatments on China Heads.

Selected Chapter References:

Angione, Genevieve. All Bisque and Half-Bisque Dolls. Camden, New Jersey: Thomas Nelson and Sons, 1969.

Genevieve Angione presents to the reader a detailed account of the processes involved in the preparation of porcelain heads from the artist's model to the final painting and glazing. All stages in the process from greenware to biscuit are carefully outlined.

Cramer, Martha, Com. China Heads. Miami, Ohio: Heart of Ohio Doll Club, 1971.

An excellent pictorial study of china-headed dolls from 1840--1900. The Heart of Ohio Doll Club provides the reader with pictures for the identification of hair styles during these decades, as well as with points to look for in a well-made china head. Helps in costuming a doll (skirts, sleeves, and waistlines by decades), and silhouettes of fashions further enhance the usefulness of this book.

Fawcett, Clara Hallard. Dolls, A New Guide for Collectors. Boston: Charles T. Branford Co., 1964.

In her chapter on china dolls, Mrs. Fawcett lists for the reader a detailed description of hair styles which can be considered unusual and rare on china types.

UNUSUAL HAIR TREATMENTS ON CHINA HEADS[1]

1. A knot in back, hair rolled or plain at the sides.
2. Straight corkscrew curls at either side of the head, and a knot in back.
3. Plain corkscrew curls, sometimes ending abruptly in a kind of ledge.
4. A braided bun at the back in the style of Jenny Lind.
5. Hair looped at the back (waterfall hairdress) and held in place by a comb, puffed or rolled at the sides.
6. Hair draped loosely and gracefully at the sides, caught in a comb at the back, underneath which is a double puff, ending in clusters of long ringlets, in the style worn by Eugenie.
7. Long curls falling loosely over the shoulders.
8. Long, slightly waved hair falling over the shoulders, bangs in front held down with a ribbon.
9. Hair with gold snood, a bow on either side of the head, called by collectors Mary Todd Lincoln.
10. Hair with roll curls completely covering the head, sometimes with curls spilling over the shoulders.
11. Any hairdress with brush marks at the temples.
12. Boy's hairdress with part at the side.
13. Page boy style, almost straight hair.
14. Bald-headed china dolls, some with a round black patch on the crown of the head.
15. Hair with beads entwined; perhaps the rarest of the chinas.
16. Short, curly hair tied up with a ribbon bow.
17. Back-comb dolls, hair drawn straight back from the forehead, falling either in ringlets or waved.
18. Bonnet and hat dolls of the Kate Greenaway type.

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[1] Clara Hallard Fawcett, Dolls, A New Guide for Collectors (Boston: Charles T. Branford Co., 1964), pp.70-73.

VII. BISQUE DOLLS

German doll makers were the leaders in the industry until approximately 1860. Producers of the beautiful English poured waxes captured some portion of the luxury market during the second half of the nineteenth century, but it wasn't until the advent of the French bisque doll heads in the 1860's that Germany's position of eminence in the doll world was finally overthrown. These lovely French newcomers quickly became the aristocrats of the industry. The first group which was popular during the 1860's and 1870's was the fashionable lady doll variously termed "Luxury Dolls," "French Fashions," and "Poupées Parisiennes." The second type was the "Bébé" or little girl doll which replaced the fashion doll in popularity during the 1880's and 1890's, although some fashion dolls continued to be made. German companies copied the French productions during these decades, but their efforts never quite achieved the elegance of their French counterparts, especially in their attempt to copy the fashion doll. Many lovely German Bébé types were produced, however, some so fine that even experts have difficulty in attributing an unmarked head to either country.

Late in the nineteenth century and during the early years of the twentieth, infant dolls and dolls with "character" faces (realistic-looking dolls) gained popularity. Germany again led the field due to the manufacturer's carefully planned business practices. They offered goods at reduced prices with easy payments and exemption of duties. In 1899 the French doll industry was in serious financial trouble. To meet this threat, a multiple merger was effected among several of the French doll makers. The new company was named Société Française de Fabriçation de Bébés et Jouets. In English translation this means the French Society for the Manufacture of Babies and Toys. Collectors have come to know these dolls by the initials "S.F.B.J." "Unis France" was another trademark, probably used by the Society between 1922--1925, when it went out of business. At first, the S.F.B.J. firm was run by the House of Jumeau. Many of the Jumeau molds are recognizable though the heads bear the S.F.B.J. label.

In its later years, the company was managed under the mantle of Fleischmann and Blödel, a German company with headquarters in Paris which had joined S.F.B.J. at its inception in 1899. While S.F.B.J. heads are usually incised " Paris, France, " it is probable that many of them were manufactured at the Fleischmann and Blödel plant in Bavaria. When World War I broke out, the property in France was sequestered as Fleischmann was an alien. In a 1914 Paris directory, J. Berlin, Sr., a porcelain manufacturer, was listed as the successor to Fleischmann and Blödel.

In the sections which follow, the writer will provide a survey of the realm bisque-headed dolls with particular attention to both the types of dolls produced during the period and the major firms of France, Germany and the United States. The doll business was a large and complicated one during the four decades from 1860--1900, and the writer strongly urges the instructor to suggest that students read many of the references given both at the end of this chapter and in the bibliography. Extensive material has been compiled about bisque dolls and their makers, but much further research is still needed, since many conflicting accounts of the relationships among companies have been recorded.

French Fashion Dolls.-- In the United States the luxury lady "poupée" has generally come to be known as a French Fashion doll. These lady dolls were queens in their own world. In France, complete fashion houses were established which devoted their efforts expressly to dressing and outfitting the toys. Wealthy doting parents or grandparents purchased complete wardrobes for the dolls. Hats, jewelry, furs, gloves, tiny eyeglasses, and prayer books, as well as combs and brushes were packed in elaborate initialed trunks. These majestic ladies' faces were modeled with the demeanor of maturity. Cheeks were full, and often a slight double chin suggested approaching middle-age. The bisque was pale with a fine matte finish. French manufacturers used cork pates to cover the open crown, and prettily coiffed wigs were attached to them. The bodies of the poupées were usually made from neatly tailored and gusseted kid leather which was stuffed with hair or sawdust. Fingers and toes were indicated by stitching. In some cases, separate digits were wired to assume any position. Bodies were also made of wood which was either left uncovered or covered with kid or stockinet. Heads were of two types, swivel-neck or shoulder head. Swivel-neck heads, patented by Mlle Huret in 1861, had tapered necks which were set into bisque shoulder plates. This arrangement allowed the head to swivel on the shoulders. Shoulder-headed dolls had their heads and shoulders made in one piece. These heads were stationary.

Fashion dolls were, at one time, thought to be manikins for the display of French costume in other countries. While there is some indication that the Jumeau firm did send some of these lovely lady dolls to England, Spain, and Germany, expressly as fashion emissaries, researchers contend that far too many dolls were produced to have been used solely for such a purpose. Most fashion dolls were boxed in chemise only, with clothing sold separately.

M. Jumeau was not the only manufacturer to make the fashion doll. The firms of Mlle Huret, Mlle Perrone, Mlle Rohmer, M. Gaultier, and Mr. Gesland also produced the Parisiennes. Often the dolls seem to be unmarked, but a careful examination of the bisque shoulder plate under the kid often turns up an incised marking.

By the late 1870's a change was taking place in the proportions of the fashionable lady doll. She was becoming quite large and somewhat cumbersome for young girls to handle. The new bébés were making rapid strides in popularity and quickly becoming the leading sellers of the period.

Bébés.-- A new type of doll lady was invented in the late

1870's. The torso and the ball-jointed limbs, which were made of composition, were hollow and strung together with elastic. The body supported a bisque head that fitted into a socket. Researchers suggest that such a body would be suitable for the chubby limbs and gawky stances of childhood, hence the evolution of the bébé. Not all the bébés had such ball-jointed composition bodies, however. Some makers retained the stitched, stuffed kid bodies common to the lady dolls. The Bru company, among others, did not produce composition bodies until quite late in the century, preferring to manufacture all dolls, including bébés, using complicated and beautiful body constructions of kid, wood, and bisque.

Most of the major French and German firms turned out bébé models. Each manufacturer extolled the virtues of its dolls--the beauty, the unbreakable quality, and the novelty of the product. When the collector studies these dolls, however, it is not the differences in the products, but their similarities, which are more noticeable. Patents were registered, but any new novelty function, such as crying, nursing, or walking, was soon emulated by the competing firms. As time went on, even the molds were reproduced, and many of the bébés which came from different companies closely resembled each other. By the end of the nineteenth century German bébés by the thousands were sent over the border to France each year. In France they were lavishly dressed and sold much more inexpensively than any dolls the French could produce in entirety. Bébés with bisque heads and composition bodies remained popular until the early 1920's when dolls made completely of composition gradually took over the doll market.

Character Types.-- Character dolls portrayed real people, and in most instances they were lifelike representations of babies and children. The "Golden Age" of the character doll developed after 1900. This was the period in which the infant doll reigned supreme. Little baby and childlike faces were modeled after the manufacturers' own children and relatives. Early in their development, character dolls were made as either laughing or crying. By 1912, firms produced dolls that pouted, showed surprise, and expressed moods other than laughing or crying.

When first produced, the prices of character dolls were high. Potential purchasers complained that the heads were too large, but the trend to realism was strong, and doll makers followed the proportions of children's bodies when they designed new toys. Character dolls reflect their country of origin; German dolls resemble real German children and French dolls resemble real French children.

The dolls of Marion Kaulitz of Munich are considered the benchmark in the swing away from the doll-faced doll to the character-faced doll. She designed the dolls herself and employed a sculptor, Paul Vogelsanger, to make the heads in bisque. Reinhardt of the firm of Kämmer and Reinhardt was so pleased with the Kaulitz dolls that he decided character faces would be a good commercial line. His character "Baby" appeared in 1910. Curious stories surrounded the appearance of the doll.

One said it was the Kaiser as a baby, or the Kaiser's son (who was born with a defective arm). People also said the Kaiser was displeased with the model and had its issue suppressed. None of these accounts was true. "Baby" was based on the son of the sculptor who modeled him when he was six weeks old. Kämmer and Reinhardt followed "Baby" with "Peter," "Marie," "Gretchen," "Hans," "Elsa," "Carl," "Elise," and "Walter." These dolls were all portraits of the manufacturers' children, nieces, and nephews. The company named them "the Playmates," but to collectors today they are known as "Pouties" and are extremely desirable collectables.

The Heubach firm was another of the early makers of character dolls. Their "Whistler," a boy with puckered lips ready to whistle, is particularly naturalistic. Many Heubach dolls have intaglio eyes which gave the faces a rather intense, searching expression. These eyes were carved forming a hollow socket which was then painted and touched with glaze for realism.

For many years collectors looked with disdain upon German dolls. All types, characters, babies, and dolly-faces, were classified as vulgar, poor relatives to the French bébés. Today, German characters are again in vogue, and certain models command prices even higher than the French bébé.

Infant Dolls.-- A major improvement in the making of baby bodies occurred around 1909 when Kämmer and Reinhardt introduced the bent-limb composition body. They called these models their "Next to Nature" line. Also in 1909, Louis Amberg and Son marketed a doll with a similar body, but it was jointed with wire instead of elastic in the manner of the Kämmer and Reinhardt technique. These chubby bodies which featured hands molded in baby-like poses, fingers clenched tight or outstretched, and the big toes slightly upturned, were part of the trend toward life-like dolls.

In 1914, Louis Amberg and Son copyrighted the "New Born Babe." In 1923, Grace Storey Putnam copyrighted her famous "Bye-Lo" baby. The Amberg firm claimed this was an infringement of their copyright. The case went into the courts, but the Amberg firm lost in the settlement because they had not followed the correct procedure of putting the full name, and not just the initials of the copyright owner, on the doll.

Bye-Lo Babies were marketed by the Borgfeldt Company of New York City. However, the bisque heads were produced by several German firms including Kestner and Kling. Composition Bye-Lo heads were made by the Cameo Doll Company, while a few wooden ones, quite rare today, were produced by the Schoenhut Company for which Borgfeldt was a distributor. The K. and K. Toy Company assembled the Bye-Lo Babies and made their bodies. The Bye-Lo was possibly the most widely distributed baby doll prior to 1930. Many other infant dolls were produced early in the twentieth century, but none of these ever approached the popularity of the Bye-Lo.

French Doll Makers.-- To the collector, a French doll is equated with quality in doll production. Fine-grade bisque, large paperweight-type eyes, and lovely coloring are all essential characteristics of the beautiful French bisque dolls. The student should continually bear in mind, however, that French and German doll companies worked closely together in many instances, and many a French doll had a head manufactured in the kilns of some well-known German company such as Simon and Halbig or Fleischmann and Blödel. One French company which did make complete dolls was the House of Jumeau.

The Jumeau firm was established about 1842 by Pierre François Jumeau. Pierre Jumeau was in partnership with M. Belton at that time and his name was listed in the Paris directory. It is not known when the partnership with Belton was dissolved, but in 1877 Pierre retired and was succeeded by his son, Emile, who ran the establishment until 1899 when it merged with other companies to become S.F.B.J.

During the nineteenth century many exhibitions featuring dolls and toys were held around the world. Jumeau entered all the major competitions and won prize medals at most of them. His porcelain doll heads were produced in the firm's huge factory built in 1873 at Montreuil, near Paris. Prior to this date, Jumeau probably imported heads from abroad or bought them from other French makers who had porcelain kilns.

Emile Jumeau brought the firm to its zenith with the Bébé Jumeau marketed in 1879. In 1881 Jumeau made the important statement that all the dolls were marked with his name. However, in 1892 and 1895 Jumeau advertised bebes not bearing his name at greatly reduced prices. Doll collectors tend to believe unmarked Jumeau bébés are earlier dolls. According to the advertisement, it would seem that a great many unmarked dolls were made in the 1890's.

Emile Jumeau trained orphan girls as apprentices in his factory. He provided them with room and board as well as a small salary. He was extolled by the French press as a philanthropist, and in 1886, he was awarded the Chevalier de lá Legion d'Honneur by the French government. His detractors looked upon the award with disdain, claiming that all he did was set himself up with a good way to obtain cheap labor.

He was, however, an excellent public relations and advertising manager. Among all the French doll makers, he probably shouted the loudest about his wares. His sound, clever advertising practices assured him the undisputed leadership in French doll production for over twenty years.

Leon Casimir Bru, a contemporary of Pierre Jumeau, was probably his biggest competitor. Leon Bru and his son Casimir Bru patented various types of innovative improvements for dolls. Their "Surprise Doll", a double-faced type, worked on a rod mechanism imbedded in the chest that permitted the head to swivel around without disarranging the doll's hairdo. The Bru composition-bodied doll, patented in 1869, was ball-jointed, but it was held together by pegs or pins rather than elastic. Between 1873 and 1882, Casimir Bru secured patents for a jointed rubber doll, a nursing bébé (Bébé Teteur), and a kid-bodied doll. In 1882 he teamed with Emile Jumeau on a patent for a mechanical boat.

By 1883 the Bru firm had passed to the management of H. Chevrot of Limoges, France. The Bru name was retained, and it was under Chevrot's direction that the Bru products were awarded many gold medals in exhibitions around the world. In 1890 Paul Eugene Girard became the successor to Chevrot. During Girard's tenure several more patents were obtained for improvements in the line. One patent was for the combined movement of eyes and eyelids; another was for a walking and talking bébé with a key-winding mechanism, known as "Bébé Petit Pas." Two kissing dolls were also patented. One operated by a pull-string mechanism; the other threw kisses when it was walking.

Bru dolls are probably the most valued of the French bébés to the collector. They are rarer than Jumeau dolls. The Bru firm never grew to the proportions of the Jumeau operation, although their products, like the Jumeaus, were manufactured to meet rigorous standards of perfection. Complete dolls with their wardrobes were sold. Bru dolls are noted for the exquisite modeling of the arms, hands, legs, and feet. In 1899 the Bru firm became part of the S.F.B.J. operation.

Jules Nicholas Steiner was another Parisian doll maker who operated his factory from 1855 to 1891. Steiner patented talking and mechanical dolls as well as bébés. Judging by the number of patents he obtained, he seems to have worked constantly on mechanical improvements. The last patent found for Steiner was dated 1890. It was for a walking doll with a clockwork mechanism. This doll was variously called "Bébé Premier Pas" and "Bébé Marcheur."

Some of the characteristics of the Steiner dolls were: cardboard pates instead of cork; a purple wash used beneath the paint on composition bodies; a big toe separated from the others on each foot; fingers generally of the same length. In 1889, Steiner registered as a French trademark using a little girl carrying a banner and the words "Le Petit Parisien."

Two French firms which are sometimes confused by the collector are Rabery and Delphieu and Roullet and Decamps. Both companies used the initials "R.D.", and both were contemporaries in Paris during the second half of the nineteenth century. Rabery and Delphieu made complete dolls of the non-mechanical type, while Roullet and Decamps manufactured all types of mechanical dolls. Many Roullet and Decamps dolls have been found with Jumeau or Simon and Halbig heads.

Fernand Gaultier (sometimes spelled Gautier) and Gesland (given-name initials recorded as "E.", "F.", or "A.", at various times) also made complete dolls during the second half of the nineteenth century. Gaultier initials "F.G." are often found on Gesland bodies, especially those which were stuffed over a wire frame and covered with stockinet.

Numerous other French manufacturers were listed in the old Paris directories, but these were lesser firms never destined to achieve the world reputation of Jumeau, Bru, or Steiner. Operations were complex, and probably there were dealings among these French companies and competing German firms which went unrecorded. However, sorting out a few famous French companies for discussion in a beginner's course is a relatively simple procedure compared to studying the tangled maze of German manufacturers registered in patent offices in all major world capitals. The writer will briefly discuss only a few of the major German doll makers.

German Doll Makers.-- Johannes Daniel Kestner was supplying meat for Napoleon's armies prior to 1802. During his travels on this business he became familiar with the manufacture of papier mâché. When he returned home to Waltershausen in Thüringia, he opened a factory in which he fabricated slates of papier mâché and wooden buttons. Neither product was a success, so he turned to the manufacture of dolls.

Early Kestner dolls were baby types made of wood. These were turned on the same lathes he had previously used to make buttons. After being turned on a lathe, the torsos were finished by carving and painting. Such dolls were dressed in swaddling clothes and named "Täuflinge." Johannes Daniel Kestner founded the giant Waltershausen doll industry which had the reputation for producing only the finest grades of dolls. Johannes Daniel, Jr. succeeded his father as proprietor of the company. Until 1860 Kestner dolls had wooden limbs and papier mâché heads. Bodies were either of kid or muslin.

In 1860 the Kestner firm bought its porcelain factory. Complete dolls were manufactured, and doll parts were also sold to other firms. Bisque-headed dolls as well as wax-over-papier mâché dolls were sold by Kestner. By 1895 Kestner had started to use the famous crown and streamer trademark. This mark was registered in the United States as well as in Germany.

The Kestner line included the famous "Gibson Girl," character babies, oriental character babies, and the popular

"Hilda" which has the head of a child laughing and showing two front teeth. Kestner manufactured Bye-Lo babies and all-bisque dolls as well. Kestner dolls with wigs have plaster-like pates and heavy eyebrows. Some models with fur eyebrows were made also. The Kestner firm consistently produced dolls of fine quality. They remained important in the German doll industry until well into the 1920's.

Most members of the Heubach family were in the doll business at some point in their lives, though perhaps the products made by the firm of Gebruder Heubach are the most readily available to the collector. The earliest available records for this company go back to 1820, but most of their patents were dated between 1880 and 1914. Heubach specialized in bisque-headed character children and babies. Bodies of Heubach manufacture are often poor in quality, but the artistic modeling of the character heads more than compensates for the inferior bodies. Heubach specialized in the intaglio eyes discussed earlier in this chapter. Many of the heads had molded hair, and the dolls were generally small in size.

Heinrich Handwerck manufactured complete dolls and doll bodies in Gotha from 1876 until his death in 1902. His factory was then absorbed into the Kámmer and Reinhardt firm, but the name Handwerck continued to be used. Many Handwerck doll bodies are found in combination with Simon and Halbig heads. Some of Heinrich Handwerck's German trademarks were "Bébé Cosmopolite" in 1895, "Bébé Reclamé" in 1898, and "Bébé Superior" in 1913.

Character dolls were the specialties of Kämmer and Reinhardt. Their company was started in Waltershausen about 1886. While it is believed by researchers that the first heads were probably of wood, later heads were of bisque and were usually produced by Simon and Halbig. Kammer and Reinhardt are also known to have used celluloid heads produced by Rheinische Gummi and Celluloid Fabrik Company. According to Research on Kammer and Reinhardt Dolls by Patricia Schoonmaker, "Kammer was credited with many firsts: putting in teeth, oval wooden joints, stiff joints in which there was little separation when the doll was placed in sitting position, wooden character heads, bathing dolls with movable arms, and eyelashes."

Kammer and Reinhardt are best known for their "Mein Liebling" (My Darling) line and for the character lines which were modeled from life by artists. These character dolls were generally named for the children who posed for them.

It would be advisable for the instructor to point out to her students the similarities between the Kämmer and Reinhardt and the Kestner babies, and between one of the Heubach character dolls and Kämmer and Reinhardt's "Hans" #114. Such comparisons should make it patently clear to the student that either a great deal of cooperation was taking place among rival companies, or that security, when it came to protecting their designs, was sorely lacking.

The Marseille family founded a porcelain factory in Koppelsdorf in 1865. It is thought that the senior Marseille emigrated from Riga, Russia, but there is no documentation for this belief. Armand, his son, and his grandson were also known by the first name, Herman. Their surname does not indicate a Russian heritage, but neither does it suggest a German background. Armand Marseille was listed as a maker of porcelain doll heads in the German directories of the 1890's. The company produced dolls at least through 1925.

The two most familiar molds of Marseille dolls are #370, a shoulder head found on a kid body, and #390, a socket head almost identical to #370, but found on a jointed composition body. Some of the Marseille name heads were: "Floradora," 1901; "Baby Betty," 1912; "Duchess" 1914; "My Dream Baby," 1924; and probably "Columbia" and "Queen Louise." The Marseille firm produced heads for many other companies. That they were popular is attested to by the fact that a larger number of their bisque heads has been found on dolls than of any other identifiable maker. Marseille dolls were produced in various grades of bisque. They had varying degrees of artistic merit.

The Simon and Halbig porcelain factory was one of the largest producers of bisque doll heads in existence between 1870 and the early 1900's. The company also made all-bisque dolls as well as celluloid and composition heads. Their patents include several for improvements on the sleeping eye. They developed the "flirty-eyed" doll which could move its eyes from left to right. Simon and Halbig heads were used by many doll makers including Heinrich Handwerck, Kämmer and Reinhardt, C.M. Bergmann, Cuno and Otto Dressel, Bawo and Dotter, and Fleischmann and Blödel. Their heads have also been found on bodies marked Jumeau, Roullet and Decamps, and Au Nain Bleu which was not a maker, but a doll store in Paris.

Simon and Halbig dolls carry a size number as well as a mold number. Size patterns follow those used by French as well as German makers. It seems that the size mark was determined by the doll maker who purchased the head. A series with character faces has been found with Roman numeral size marks. These dolls have pierced ears.

As was the case for Armand Marseille products, Simon and Halbig produced various grades of doll heads. Nevertheless, in general, Simon and Halbig heads were of high quality bisque, beautifully and artistically decorated.

Many other doll makers, both French and German have been identified from listings in the old directories and from registered patents. Undoubtedly, many more have yet to be discovered. The excitement of the new mark, the hunt for identifying facts, and the final success in attributing the mark to a manufacturer are the rewards one receives from long hours of doll detective work.

American Doll Makers.-- Ernst Reinhardt was born in Germany in 1875 and started in the doll business there. He was the head of his own doll assembling plant when he was in his twenties. His whole family worked on the dolls. Laura, his wife, designed the clothes and helped to dress the dolls. His children helped to assemble them. Reinhardt also gave out homework to local farmers who made doll parts for him during the winter season.

In 1909 the Reinhardts emigrated to America and settled in Philadelphia. They established a small doll factory where they made bisque heads, papier mâché bodies, and wooden limbs. Laura again was the dressmaker and milliner for the dolls. Ernst Reinhardt obtained his United States citizenship in 1913 and was granted a patent for the changing of a doll's eyes and wig in 1914. In 1916 the family moved to East Liverpool, Ohio where they opened the "Bisc Novelty Manufacturing Company." A tremendous number of orders was received, but due to the need for natural gas for war purposes, the business was short-lived. Natural gas was also needed to make bisque heads and dolls were a non-essential product. The Reinhardts gave up their factory and reluctantly moved to Irvington, New Jersey where the adults worked in a munitions plant.

Between 1918 and 1922 Reinhardt again produced bisque heads. The return of inexpensive German doll heads by 1922, however, proved to be too much competition. Reinhardt's business soon came to an end.

Reinhardt designed his own models and made his own molds. He produced both socket and shoulder heads with molded hair and wigs. Ernst Reinhardt's operation appears to have been the first to produce bisque heads commercially in the United States.

The Fulper Pottery Company of Flemington, New Jersey made bisque doll heads between 1918 and 1921. Some of the Fulper heads have molded hair and intaglio eyes. Fulper heads have also been found with the celluloid and metal sleeping eyes patented by Samuel Marcus in 1918. Heads were sold to the Amberg and Horsman doll companies.

Few American companies made bisque doll heads. Those that did usually had a flourishing pottery business; doll heads were a mere sideline. One of these, the Lenox Company of Trenton, New Jersey, made some bisque heads during World War I. These dolls were marketed on "EFFanBEE" doll bodies. "EFFanBEE" put the heads on wood-flour composition bodies with arms and legs of turned wood.

Toward the end of the 1920's bisque heads were going out of favor. They were replaced by cheaper compositions and vinyls. Bisque-headed dolls provide some of the most desirable and beautiful specimens for the present-day collector.

Notes to the Instructor:

Use slides #153-203.

Handout: Chronology.

Selected Chapter References:

Coleman, Dorothy S.; Coleman, Elizabeth A.; and Coleman, Evelyn J. A Collector's Encyclopedia of Dolls. New York: Crown Publishers, 1968.

The Colemans detail the steps in the manufacture of bisque heads, kid bodies, and composition bodies, as well as providing a complete listing of French, German, English, and American makers of bisque dolls. The characteristics of each doll have been carefully researched, and the patents listed by the manufacturers described. This book is an excellent source of information that has been meticulously documented. It is recommended for the beginner as well as for the advanced collector. It covers the doll world through 1925.

Hillier, Mary. Dolls and Dollmakers. New York: G. P. Putnam's Sons, 1968.

This is a good source book for a discussion on the French fashion doll and the French doll makers, especially Emile Jumeau. There are many beautiful illustrations throughout the book.

Noble, John. A Treasury of Beautiful Dolls. New York: Hawthorn Books, Inc., 1971.

Mr. Noble provides the reader with a cogent discussion of, and a logical explanation for, the evolution and manufacture of specific types of dolls. He writes in an informative and entertaining manner with reference to the sociological changes involving the countries and periods to which he refers.

CHRONOLOGY[1]

Period	Popular Dolls	Novelty Dolls
1800--1819	Wax and wooden dolls with long legs and high waist.	Moulded and papier mâché dolls.
1820--1839	Dolls of wax and wood. Papier mâché heads, kid bodies.	Pretty faces on papier mâché dolls.
1840--1859	Wax, waxed, papier mâché, china, and wooden dolls.	China heads, gutta percha, rubber, and rag reinforced papier mâché dolls.
1860--1869	China heads with painted black hair and blue eyes; wax, waxed, papier mâché and bisque lady dolls with blonde hair and blue eyes; wooden dolls.	Mechanical: walking dolls and dolls that propel a vehicle. English rag doll.
1870--1874	Waxed, wax, papier mâché and bisque dolls with blonde hair and violet eyes. Many more lady dolls in all materials than baby dolls. China dolls, wooden dolls.	Mechanical: walking and talking dolls, creeping dolls, dancing dolls, wax over rubber dolls.
1875--1879	Waxed, wax, patent indestructible and bisque dolls with blonde, banged, flowing hair and blue eyes. Child and infant preferred over lady dolls. China dolls with same stereotyped faces seen on them for years. English rag dolls. Wooden dolls.	French child dolls. Jointed composition bodies. Brown eyes and gray eyes. Japanese dolls. Swimming dolls.
1880--1884	Majority of dolls sold are wax over papier mâché, bisque dolls preferred to wax except for price. Child and infant preferred over lady dolls. French bisque heads on wooden or kid bodies.	Nursing doll, eating doll, singing doll, German jointed composition body with bisque head and movable eyes. Celluloid dolls.

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[1] Evelyn Coleman, Elizabeth Coleman, and Dorothy Coleman, The Age of Dolls (Washington, D.C.: By the Authors, 1965), p. 131.

CHRONOLOGY[1]

Period	Popular Dolls	Novelty Dolls
1885--1889	Bisque dolls with wooden or composition jointed bodies. Waxed or "indestructible" dolls with kid or cloth bodies. Blonde, banged, flowing hair and blue eyes. Child doll preferred over infants, but infants in long clothes remain popular.	Two-faced, laughing and crying doll. Hood or bonnet type doll.
1890--1894	Bisque head, jointed composition or kid body child doll with plump body, blonde hair, movable eyes, jointed wrists, "indestructible" dolls. Old-fashioned looking dolls (Kate Greenaway influence).	Double-end doll. Breathing doll. Doll that cries as it walks.
1895--1899	Bisque head, jointed composition body made in France or Germany. Bisque or patent indestructible head on patent jointed kid body.	Dolls of various races.

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[1] Ibid.

VIII. Cloth Dolls

Dolls of cloth have been favorites of children for centuries. They are warm to the touch, pliable, and not susceptible to breakage. Early cloth dolls were made by hand, and it was not until the second half of the nineteenth century, after the sewing machine was invented, that they were produced in quantity. Cloth dolls are commonly called "rag dolls." These terms will be used interchangeably in this section.

It is interesting to compare the rag dolls attributed to third century Roman origin with American colonial rag dolls. Two such Roman specimens can be seen in the Royal Ontario Museum, Toronto, Canada. They bear surprisingly close resemblance to American rag dolls of the eighteenth century. Early Roman and Egyptian cloth dolls were usually made of linen and stuffed with papyrus. American colonial dolls were often made of linen or unbleached cotton and stuffed with the materials most readily available. In New England, sawdust was near at hand in large quantities. Women in other locales used bran, grass, straw, horsehair and cotton batting.

Although early rag dolls came in various sizes and shapes, they often had many points in common. Usually the faces were flat and painted with vegetable or fruit juices. Hair was of wool, hemp, string, or wisps of human hair. Sometimes it was painted on. In Colonial America, garments and bonnets were devised from scraps left over from the family's sewing. Calico, sprigged muslin, and homespun linen were customarily used to dress dolls. During the eighteenth and early nineteenth centuries in America, rag doll making was primarily limited to toys for the immediate family. After the Civil War, however, these dolls developed into more pretentious toys and became articles of commercial importance. Among American cloth doll manufacturers, Izannah Walker, Emma Adams, and Martha Chase are possibly the most well-known. Kathe Kruse and Margarete Steiff of Germany, and Madame Lenci (Di E. Scavini) of Italy are several other noted cloth doll makers.

Izannah Walker.-- Miss Walker, of Central Falls, Rhode Island, is believed to have started making cloth dolls between 1848-1855. She did not obtain a patent for them until 1873. The doll was covered with cream-colored sateen, and its unique feature was a double layer of stuffing separated by a soft sheath of stockinet. The outer layer of stuffing was soft and resilient, while the inner one was fairly hard and compact. Faces of Walker dolls were painted in oils and are easily recognizable by their wide-eyed, wistful, expressions and painted ringlets falling in front of the ears. Walker dolls had elbow and knee joints, a rarity in rag dolls of the period. An Izannah Walker doll was owned by Martha Jenks of Pawtucket, Rhode Island. This doll, later owned by Martha Jenks Chase's children, was the inspiration for the Chase dolls which appeared late in the nineteenth and early twentieth centuries.

Martha Jenks Chase.-- Mrs. Chase was a creative woman who delighted in planning parties for her own children and those of the neighborhood. She was ingenious in making toys and favors for these events. Inevitably, these creative endeavors led to the design of rag dolls. Mrs. Chase's childhood doll, the creation of Izannah Walker, was the inspiration for her cloth playthings. Originally, the doll was made of cotton cloth and stockinet and stuffed with cotton batting. The features were molded and raised, and the hair and face were painted. Torsos were unpainted. Later, the entire doll was waterproofed with special waterproofing paint. This enabled the doll to be bathed.

In 1897 Mrs. Chase took a doll to the toy department of the Jordan Marsh store in Boston to have shoes fitted to it. While she was there the doll buyer placed an order with her for twelve dolls. It was from this period in her life that Mrs. Chase's doll business commenced to grow. For many years Mrs. Chase confined her output to play dolls. Among them she listed character dolls such as Alice-in-Wonderland, several Dickens characters, George Washington, and some miniatures of her larger original play doll.

In 1910 a nurse friend asked Mrs. Chase to design an adult-sized doll to be used in hospitals for teaching routine care of the sick. Chase Hospital Dolls subsequently became the major output of the Chase organization. Mrs. Chase ran the factory until her death in 1925, and her husband, a physician, continued to operate it for ten more years. Models were designed to allow for treatments ranging from irrigations to injections. Later dolls, made in sizes from newborn to adult, were stuffed with foam rubber to allow for the intake of fluids. Chase Hospital Dolls are still being produced today.

Emma E. Adams.-- In 1893 a World's Fair was held in Chicago. By that date, Emma Adams had been making rag dolls for some years. Some had been marketed through the Marshall Fields department store in Chicago. Miss Adams submitted some of her models to the Columbian Exposition Committee of that fair where they were well received and awarded a Diploma of Merit. It was at this time that they received the name Columbian dolls.

Columbian dolls had excellent features and beautifully painted hair. The complete doll was covered in firm muslin. Emma's father devised an ingenious method for stuffing the dolls. First, the head was stuffed using fine excelsior. Then special sticks in various sizes and shapes were employed to introduce fine cotton between the heavy muslin and the excelsior to give a smooth surface and to form natural curves at the cheek and chin. Arms and legs were completed separately, and careful stitching indicated the fingers and toes. A special sizing of starch and glue, followed by a coat of flesh-colored paint, completed the limbs. The heads went to the artist last. Miss Adams developed both boy and girl dolls of the black and white races.

Kathe Kruse.-- Mrs. Kruse was the wife of the noted German sculptor, Professor Max Kruse. Since Professor Kruse did not wish to see shop toys in the children's nursery, he encouraged his wife to create her own toys for their children. She designed her early dolls in the image of her own youngsters. Waterproof nettle cloth was used for the outer covering, and the bodies were stuffed with hair. The heads were painted with non-poisonous oil colors and could be washed with soap and water.

Kathe Kruse's work attracted international attention after her dolls were shown at an exhibition in Berlin in 1912. Since many buyers desired to place orders for her product, she was obliged to hire helpers and enlarge her studio. Even then, Mrs. Kruse carefully superintended each operation and signed and dated the sole of the doll's foot when she was fully satisfied it was ready to be shipped.

Kruse dolls survived two world wars and are still available today, though their originator has been dead many years. These dolls continue to be produced, subject to the rigid standards of perfection that Mrs. Kruse established in her small studio over fifty years ago.

Madame Lenci.-- Lenci was the trade name of an Italian woman named Di E. Scavini. The trade name evolved from a pet name she was given as a child. Madame Lenci's creations were patented in Turin, Italy in 1921. Early Lencis' were made of many pieces of felt pressed and bound together. They were as hard as wood. Bodies, heads, and limbs were hollow. Later dolls were constructed of pressed cloth. These are not considered as desirable, from a collector's standpoint, as the earlier felt models. Most Lenci dolls feature eyes glancing to the side and a saucy expression. Their clothing is usually made of felt with touches of organdy. The dolls are elaborately and meticulously dressed with great attention to every detail of the garments. A Lenci doll in original clothing is a highly-prized collector's item today.

Margarete Steiff.-- Miss Steiff was a contemporary of Kathe Kruse, and some of her early dolls are strikingly similar to Kruse types. Later Steiff dolls differed from the usual play dolls. The faces were free of the "dollishness" look of the common toy. She specialized in the development of jovial lads and buxom maidens in national costumes. Character types included the village schoolmaster, the policeman, musicians, circus characters, soldiers, as well as many others.

The Steiff factory is still in operation, but current production specialties are small animal toys. Each animal is carefully designed to project the characteristics of its real-life counterpart. The trademark of the Steiff factory is the metal button attached to an ear of each toy.

Notes to the Instructor:

Use slides #213-226.

Handout: Helpful Hints.

Selected Chapter Reference:

Maguire, Marion. "Rag Dolls." Doll Collectors Manual 1964. U.S.A.: The Doll Collectors of America, Inc., 1964.

Miss Maguire has compiled a detailed study of rag dolls from primitive times to the mid 1920's. She discusses the products of the best-known manufacturers of cloth dolls including those from Germany, Italy, and the United States.

HELPFUL HINTS

1. Hot vinegar and hot water mixed together in equal amounts make an excellent solution for removing old glue left when a wig is removed.

2. India ink can be used to cover a white scuff spot on a black china head. It will wash off with water, should it be required.

3. Light oil, such as sewing machine oil, can be rubbed into the eyeballs of Shirley Temple or other composition dolls to clear the color.

4. If your composition doll is crazing, cover the craze marks with pancake make-up. Rub make-up on, then immediately rub it off.

5. The finger of a white kid glove can be used to make a new upper arm for a kid body.

6. To clean old wax doll heads, rub a small section at a time with unsalted butter. Wipe off the butter with a soft cloth.

7. Synthetic wigs will be easier to comb if they are first moistened in water and then dipped in creme rinse.

8. When washing old lace, wrap it around a bottle. Dip it in suds, rinse it while still on the bottle, and let it dry there. Spray the lace with starch, let it dry once more, then remove it from the bottle. The lace will already be ironed.

9. Glass wax is excellent for cleaning composition dolls. Use very fine steel wool on the stubborn spots.

10. A naptha bath will work well in cleaning grimy human hair wigs. It will also do a good job on non-washable doll clothes.

IX. Celluloid, Metal, Leather, and Rubber Dolls

The rapid growth of the middle class which followed the advent of the Industrial Revolution resulted in a search among manufacturers for less costly materials and faster, cheaper methods of production. Persons involved in doll making experimented with many media in order to develop toys which would be consistent with these criteria and which would also have high sales potential. Celluloid, metal, leather, and rubber were all used for making dolls, but of the four, only rubber met with any appreciable sales success on the open market.

Celluloid.-- This material was one of the earliest of the man-made plastics. The compound was made by subjecting pyroxylin, mixed with camphor and other substances, to high pressure. Pyroxylin is cellulose found in cotton and other vegetable fibers which had been soaked in nitric and sulphuric acids and then washed. When celluloid doll heads came from the mold, they had a glazed or glassy look. They were rubbed with pumice stone or other abrasive powders to achieve the soft matte finish so desirable for a life-like appearance. Most celluloid dolls were produced in Germany, but Italian girls were employed in the German factories to paint the features.

The firms of Cuno and Otto Dressel, Kammer and Reinhardt, Buschow and Beck, and J.D. Kestner were the major producers of this type doll. Celluloid was used for heads, entire bodies, and hands. The material reached its greatest popularity prior to World War I. A primary drawback to the use of celluloid for children's toys was its highly flammable nature. In 1907 a New Jersey company patented fireproof celluloid. This invention and the development by the Kestner company of non-fading colors for celluloid dolls were the two major improvements made during the time these dolls were produced.

Metal.-- "Tin Heads," as metal dolls are sometimes called, like celluloid, never reached the popularity attained by dolls of other materials. Metal heads were usually molded in one with the chest area. They were produced as early as 1861 when a Frenchman, Rene Poulin, secured a patent for copper or zinc dolls heads and limbs. Later, brass, pewter, tin, lead, and aluminum were used in the manufacture of metal dolls. Two major German makers of metal heads were Buschow and Beck, whose "Minerva" dolls were widely marketed through Sears, Roebuck and Company, and Karl Standfuss, whose trademark was "Juno."

A serious drawback to all of the metal heads was the difficulty of getting the enamel paints, used for decorating the head, to stick for any appreciable length of time. Various remedies were tried to resolve this problem. Some heads were coated with celluloid or wax, but all coating agents tended to crack and peel to some degree. Most of the late common metal-headed dolls are secondary collector's items, but are interesting as part of the record of doll history.

Leather.-- Kid was popular for doll bodies throughout the nineteenth and early twentieth centuries. The first patents granted for leather heads went to Pierre Clement in France, and to Franklin Darrow in the United States. Both patents were granted in 1866. Darrow heads were made of rawhide cured by steaming with a lye water solution. After the front and back of the heads were separately formed by pressing the leather in dies, they were glued together, and the features and hair were painted on. Mr. Darrow incorporated with Mr. John Way in 1867. They expanded Darrow's factory and used rawhide belts on their machinery as well as in the manufacture of the dolls heads. Unfortunately, rodents ate rawhide, and the Darrow-Way Corporation was eaten out of business. By 1877 the company went bankrupt.

While leather is a pliable material and eminently suitable for covering dolls, it has been used very seldom for heads since the Darrow-Way enterprise failed.

Rubber.-- Rubber dolls have not found much favor with the serious adult collector. Perhaps one of the reasons for this lack of interest is that the collector of antique dolls feels this classification to be a modern phenomenon. Actually rubber dolls have had a rather long and fascinating history.

Rubber for use in dolls has been traced back one thousand years. A perfectly-preserved doll of rubber was uncovered in the mud of the ancient Well of Sacrifice in Chichen Itza, on the Yucatan Peninsula of Mexico. Scientists have theorized that this doll is the Mayan link to the Far East, because the rubber contained in it is almost identical with high grade rubber found in the Far East.

Charles Goodyear discovered the process for turning soft rubber into hard rubber. During an experiment with liquid rubber and sulphur, he accidentally dropped a saturated cloth on a hot stove lid. The result was the vulcanizing or hardening of the rubber. Goodyear patented his process in 1851 and proceeded to exploit his discovery by permitting other manufacturers to use it on a royalty basis.

Goodyear, B.F. Lee, and the India Rubber Comb Company all produced rubber dolls. The hair was molded on, and styles followed the various hair styles of the period. Mlle Calixto Huret of Paris used rubber for doll bodies in combination with exquisite porcelain heads which she imported from Germany. These dolls were produced in the middle of the nineteenth century. The famous Bru firm in Paris patented rubber dolls in 1876 and continued to advertise rubber bebes as late as 1898.

Rubber dolls made excellent children's playthings as they can be squeezed, bitten, dropped, and slept on without damage occurring to either child or toy.

Notes to the Instructor:

The writer was unable to assemble a packet of slides for this section.

Handout: Test Yourself!

Selected Chapter Reference:

Coleman, Dorothy S.; Coleman, Elizabeth A.; and Coleman, Evelyn J. A Collector's Encyclopedia of Dolls. New York: Crown Publishers, 1968.

This volume covers all the materials in the chapter to a limited degree. None of these materials was particularly popular in the making of dolls in the nineteenth century, consequently, the amount of literature available is negligible.

TEST YOURSELF!!

Check One:

1. Parian-type bisque is tinted,________, untinted________.
2. Maryannegeorgians________, peg woodens________, were made in the Grödner Thal.
3. Pierotti and Montanari were known for their poured waxes,________, wax-overs________.
4. Joel Ellis________, Ludwig Greiner________, took out the First American doll patent.
5. Martha Chase________, Kathe Kruse________, made hospital dolls.

Complete:

6. In dolldom, glazed porcelain is called____________.
7. So-called "pupilless" eyes are really missing the__________.
8. Most papier mâché consists of pulp, binder, and__________.
9. A deterrent sometimes used in papier mâché is __________.
10. Brown-eyed china dolls are fairly rare because ___________ ____.
11. The French manufacturer who "shouted the loudest about his wares" was ___________________________.
12. A great many of the better poured waxes have ________ hair.
13. Intaglio eyes are ________.
14. The designer of the New Born Babe was ___________________.
15. Greiner reinforced his doll heads at points of stress with _____________.
16. For many years the Bru company used ________ bodies even though most other makers of bébés used composition.
17. A type of body which has cloth alternating with porcelain is called the __________________ type.
18. Joel Ellis dolls had __________ hands and feet.
19. French bisques usually have __________ pates.
20. German bisques usually have __________ pates.

21. Lenci dolls usually have felt and________ clothing.

22. A little girl holding a drooping flag is a trademark of the____________ Company.

23. A characteristic of the Biedermeir doll is that the head____.

24. Grace Storey Putnam achieved fame and fortune with her__________________.

25. A company famous for quality dinnerware which also made some doll heads was____________.

26. A wax-over with hair molded high in rolls of the wax is known as a__________________.

27. ____________ or ____________ were trademarks of metal dolls.

28. The man who discovered the vulcanizing process for rubber was__________________.

29. The dolls of__________________ are known as the benchmarks in heralding the era of the character doll.

30. Darrow made____________ dolls.

31. Baby dolls usually have____________-____________ composition bodies.

32. The dolls of Bru, Jumeau, and other leading French doll makers have large, bulgy,____________ eyes.

33. In order to fight the German competition, many French manufacturers banded together in 1899 to form the__________ organization.

34. One of the earliest plastics used in doll making was ________________.

35. The designer of the "Columbian Dolls" was_______________.

(The answer key for TEST YOURSELF!! will be found on the next page).

Answer Key for TEST YOURSELF!!

1. untinted
2. peg woodens
3. poured waxes
4. Ludwig Greiner
5. Martha Chase
6. china
7. iris
8. filler
9. garlic or vermouth
10. Queen Victoria had blue eyes
11. Emile Jumeau
12. inset
13. carved
14. Louis Amberg
15. muslin
16. kid
17. Motschmann
18. metal
19. cork
20. cardboard or plaster
21. organdy
22. Jules Steiner
23. is solid and has a black spot on it to mark where the wig goes.
24. Bye-Lo Baby
25. Lenox
26. pumpkin-head
27. "Juno" or "Minerva"
28. Goodyear
29. Marion Kaulitz
30. leather (rawhide)
31. bent-limb
32. paperweight
33. S.F.B.J.
34. celluloid
35. Emma Adams

X. DOLL ART IN AMERICA

It was inevitable that many dolls would be made by hand in colonial America. Home production of a doll was usually the only way children of the early settlers could get such a toy. Most of the early handmade dolls were of cloth, but some heads were fashioned from nuts, apples, or wood. Cornhusk dolls also achieved some measure of popularity. The home craftsman reflected in his designs the local culture of the period. He worked from his own experience, and while this was a limiting factor to a degree, it often had the happy effect of creating a direct and revealing expression of the times. When the techniques of mass production made possible the manufacture of dolls in quantity, the personal factor was lost and doll designs were calculated to please many people.

In the 1930's, a few serious artists turned to the creation of original dolls as a profession. Women with money and leisure were interested in doll collecting as a hobby, and while the desired doll was the antique doll, a small but influential group became interested in acquiring originals by talented doll artists. This interest in the new doll art forms enabled the artists to create dolls for sale.

At first, many of these American doll artists, created figures of the former kings and queens of Europe. However, national pride slowly prevailed, and an attempt was begun to tell the American story in dolls. Captain John Smith and Pocahontas have been created several times. Priscilla and John Alden, Miles Standish, and other Pilgrims have also been favorite subjects. Famous personages such as George Washington, Paul Revere, Ethan Allen, Benjamin Franklin, the Minutemen, Betsy Ross, and Molly Pitcher represent the high spots in the Revolutionary War period. Daniel Boone, Davy Crockett, and Andrew Jackson are modeled by some artists to capture in doll form the feeling that exemplified the westward thrust of the late eighteenth and early nineteenth centuries.

Doll artists continue to enjoy working with the hoopskirt designs and the frothy materials which went into the couture of the Civil War era. Consequently, many figures of Mary Todd Lincoln and the fictional Scarlett O'Hara are to be found in catalogs of the artists' works. General Robert E. Lee remains highly popular as a subject in the south, and an Abraham Lincoln doll or two can usually be examined in a large exhibition.

Indian dolls of exceptional quality have only been made by the Indians themselves. Some of the most sensitive portrayals of members of Indian tribes were done between 1870 and 1910. Many of the finest Indian dolls are on display in the American Indian Museum in New York City.

In addition to historical representations, the life of a country can be expressed through its characters of folklore and fiction. Such interesting figures as Paul Bunyan, Mike Fink, Casey Jones, Johnny Appleseed, Tom Sawyer, and Huck Finn have inspired many fine artists' dolls. However, the United States lags far behind most other countries in the field of folklore and regional dolls for a very sound reason. Our country has few definite homogeneous regional groups with specific characteristics, such as long-observed customs, arts and crafts, songs, tales, and superstitions. The mountaineers of the southern Applachians and the Ozarks, the Crackers of southern Georgia and northern Florida, the Cajuns of Louisiana, the hardy New England fishermen are our best-known regional groups. Among religious groups the Shakers of New Hampshire, and the Mennonites and Amish of Pennsylvania have a strong folk character. Most of these groups are represented by acceptable handmade dolls.

The ranks of the American doll artist grew rapidly after the first years of the twentieth century, but it was not until 1963 that a small group of eleven nationally known doll artists formally organized an institute in order to work together toward a common goal. They named the organization The National Institute of American Doll Artists, which was later referred to as NIADA. The aim of the group is to foster the recognition of original handmade dolls expressing American culture. NIADA holds it annual exhibition each August during the convention run by the United Federation of Doll Clubs. Here, in a showcase made possible by the hospitality of the Federation, each artist present is at his own table with dolls to show and discuss with visitors. No NIADA dolls are sold at the convention. The Institute encourages gifted artists who create original dolls expressing American culture to apply for membership. Requirements for acceptance are strict. Each aspiring candidate must have had some art school experience. A candidate's work is subjected to critical examination. If rejected, the candidate receives counseling and is encouraged to try again. It is by maintaining such high standards of workmanship that the members have attained major recognition in the art world. NIADA artists share the belief that the doll is an art form. Their dolls are created in the same way a painting or a piece of sculpture is created; that is, by following the classic rules for creating a work of art. All aspects of form, balance, and line are carefully considered. The artists use a variety of materials including porcelain; wax; latex compositions; cloth, both modeled and needle-sculptured; felt; papier mâché; hand-carved wood; and modeled plastic wood.

It is doubtful that many students will have a NIADA doll which can be examined during this course. Therefore, if the study of the modern American doll artist is to be included in the sessions, the writer strongly advises that the instructor rent one of the Institute's excellent slide programs. Each program is accompanied by a detailed commentary describing the artists' work. An overview of some of the current NIADA members and their work is provided in chart form as the handout for this session.

Notes to the Instructor:

Information about slide rentals can be obtained from:

Mrs. Peggy Jo Rosamond
2203 North Hudson
Oklahoma City, Oklahoma,73138

Handout: National Institute of American Dolls Artists: An Overview.

Selected Chapter Reference:

Bullard, Helen. The American Doll Artist. Boston: Charles T. Branford Company, 1965.

This is the first really comprehensive book to date which discusses the modern American doll artists and gives complete catalogs of their work. The book has many excellent black and white photographs showing the artists at work and good pictures of their finished products.

NATIONAL INSTITUTE OF AMERICAN DOLLS ARTISTS: AN OVERVIEW

Artist	Medium	Subjects
Bullard, Helen	buckeye wood	American children
Cerepak, Beverly	needle-sculptured cotton dipped in glue; plastic wood; wood putty	fairy-tale characters; fanciful children
Cochran, Dewees	latex composition	modern American children; portrait dolls
Curtis, Betty	papier mâché	elderly people in homey surroundings
Deutsch, Fern	latex composition covered with chamois	Nativity groups; Godey fashion ladies children
Flather, Gwen	needle-sculptured (cotton over wire armature covered with stocking fabric)	humorous groups musicians
Head, Magge	porcelain	First Ladies; pioneers; historical figures; children
Macdowell, Gladys	wax	Panamanian families; creche figures; angels
Saucier, Madeline	felt	Canadian historical figures and symbols
Sorenson, Lewis	wax; cloth bodies on wire armature	young adults; older people
Sullo, Rose	clay; wax; cloth	humorous characters; window display dolls
Sweet, Elizabeth	bisque	old-fashioned children
Thompson, Fred	basswood redwood	fashion ladies; old men
Thorpe, Ellery	porcelain	American children, modern and historical

XI. SUMMARY

The preceding course materials were written to enable the instructor to present to her class an organized introduction to the study of antique dolls. Much of the information should also prove of value to the dealer in antiques who may occasionally add old dolls to her inventory. Books about old dolls and related subjects including costume, doll patterns, doll repair, doll making, and pricing the antique doll should be acquired by the instructor for her personal library. One of the most complete selections of doll books and magazines in the United States is carried by:

Paul A. Ruddell
4701 Queensbury Road
Riverdale, Maryland, 20840

Ask for a copy of Doll Books.

The instructor who joins a local doll club or doll study group will find she is continually adding to her store of knowledge. This is an excellent way of getting to see and handle many dolls of all types. For information about doll clubs in your area write to:

Mrs. C.L. Seidel, President
United Federation of Doll Clubs
7220 Englewood Drive
Lincoln, Nebraska, 68510

Kimport Dolls of Independence, Missouri publishes Doll Talk, an informative booklet which reviews new books, shares hints about cleaning and repair of dolls, and usually presents a page entitled "Doll Primer," which details unusual or little known facts about dolls and their makers. As Kimport's primary concern is selling dolls, long sales lists are enclosed with each issue. The writer finds these lists particularly valuable as references on current prices. The pamphlet is issued six times a year and a subscription costs $2.00. Write:

Doll Talk
Kimport Dolls
Independence, Missouri, 64051

Doll collecting can be a hobby, a business, or a combination of the two. When students sign up for a course of this type, they do so because they are interested and really want to learn. It is not a course they are required to take for graduation or to obtain a degree. Therefore, it is incumbent upon the instructor to present sessions that are not only informative, but exciting and provocative as well.

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